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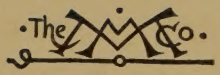
The Modern Teacher's Series

EDITED BY WILLIAM CHANDLER BAGLEY

THE LESSON IN APPRECIATION



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THE LESSON IN APPRECIATION

AN ESSAY ON THE PEDAGOGICS OF BEAUTY

BY

FRANK HERBERT HAYWARD, B.Sc., D.Lit.

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AUTHOR OF "THE SECRET OF HERBART"
"EDUCATIONAL ADMINISTRATION AND CRITICISM," ETC.

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PREFACE

THE part of this book on which the chief stress should be laid is the first part, in which is discussed the teaching of poetry. These opening chapters spring from personal experience, observation, and reflection. The chapters on music are an obvious pendant to the ones that precede, while those that follow are of the nature of a necessary though far from satisfactory appendix. In a few years' time I shall probably be able to write with far more confidence than at present on the pedagogics of pictorial and plastic art.

Meanwhile, in apology for any faults or omissions that the reader may discover, I would point out that the literature of this subject is scanty almost to non-existence. Books on æsthetics there are in abundance; popular guides to music and pictures are also numerous; but books intended to help the teacher of the young child or even of the adolescent have hardly yet been produced by the educationists of any land, the reason, no doubt, being the confusion of purposes detected by M. Cousinet and referred to in the last chapter.

The only other word of apology is concerned with the predominance of British illustrations and examples in my discussions. The predominance is not, I think, outrageously great, and my friend Professor Bagley has helped to reduce it by supplying some excellent

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illustrations drawn from American sources; still, every book that is the result of personal conviction rather than of commission or requisition from without must bear traces of its origin. British educationists are a quiet folk who rarely rush into print (let us hope that, like the famous but taciturn parrot, they are phenomenally great at "thinking") and at present American books on education are their staple food; if the tables are turned in this instance and American readers are supplied with diet from a British source, I hope the food will be found at least digestible.

The series of questions and quotations at the end may serve to stimulate thought and to suggest further developments of the themes discussed in the text. Indeed, on the basis of these questions and quotations a book twice the size could easily be written.

I have to thank Professor Bagley, not only for general encouragement in connection with the production of *The Lesson in Appreciation*, but for much help in matters of detail. Though, before I read his *Educational Values*, I had been moving towards the idea of appreciation as one of our educational ends, it was a passage in that book that gave the final push to my slowly gathering convictions.

In accordance with the prescribed usage, I have to announce that the London County Council does not hold itself responsible for any of the views of its officers.

F. H. H.

LONDON, ENGLAND, 1914.

INTRODUCTION TO THE SERIES AND TO THE PRESENT VOLUME

By the Editor

A group of laymen may decide that it would be advisable to build a bridge across Niagara or to drive a tunnel through the Sierras. An engineer is asked whether the plan is practicable. He replies that it is, and is forthwith commissioned to put it into execution. He has at his command a complicated technique of procedure. He has accurate means of forecasting stresses and strains; he knows how to construct caissons and piers and abutments; he has mastered methods by means of which he can blast rock, and remove débris, and drive a tunnel straight or curved, on a level or at a grade. He can apply this knowledge to the problem in hand; reduce it to detailed specifications; and put these specifications into the hands of skilled workmen who will carry out his directions to the minutest detail. In a year or two years the bridge is built or the tunnel bored. The result desired by the laymen and formulated by them in a very general way has been accomplished, but the achievement has been in virtue of the technical knowledge and skill that some one possessed.

A group of laymen may decide that the public schools should teach the rising generation how to think straight, how to behave themselves properly, how to make a living,

and how to appreciate the good things of life. They should be able to call in an engineer to tell them whether the desired result can be obtained. The engineer, once he has answered the question affirmatively, should be able to lay down specifications and pass them on to skilled workers to carry out.

The analogy cannot be carried too far, but it is suggestive of a real need in education. We have the educational administrator who corresponds roughly to the engineer. We have the classroom teacher who corresponds roughly to the skilled worker. We have the group of laymen — a large group known as the Public. The public can and does express its desires and wishes. The teacher can, in a great many instances, work apparent miracles; if a definite aim is formulated in plain, concrete terms, he or she can realize the aim. But the point of vital weakness is the almost complete lack in education of anything approaching the engineer's ability to reduce a vague, half-formulated demand into these simpler, more concrete, thoroughly understandable specifications. Our conventional educational aims, it has often been asserted, are too general; they offer no suggestions that will help the teacher in carrying them out; they need to be split up into more concrete aims that may be interpolated between the present, actual, existing condition of affairs and the desired condition. Lacking this important element in achievement, the teacher labors under a severe handicap. His or her condition is quite analogous to that of a group of skilled workers who should be asked to accomplish, unaided by engineering science, the task of building a bridge or tunneling a mountain. The task might be

accomplished even under these conditions, — as many tasks in education are accomplished under equally unfavorable conditions. But it is highly probable that the bridge would fail to bear its own weight, or that the tunnel — even if it did not cave in before it was completed — would be badly "out of plumb." And the outcomes of teaching are often characterized by analogous defects.

In the series of books of which the present volume is the initial number, an attempt will be made to provide something akin to specifications for some of the more common tasks that the teacher is asked or commanded to assume. The present volume is, indeed, typical of what the editor has had in mind in planning the series. For a good many years there has been a demand for a kind of education that would help to raise the general standard of public taste. Forthwith certain "subjects" have been introduced into the school program. This is our customary procedure in solving educational problems, — and this is about as far as "specifications" have ever gone in education. Shall we guard our rising generation against the evils of bad literature and bad drama? Obviously this is a duty of the school. Very well; "teach" the pupil "to appreciate" good literature and good drama and good poetry. Shall we protect our children against the cheap, the tawdry, the suggestive, and the degrading in pictorial art and in music? Then "teach" the "appreciation" of good art and good music in the schools.

This seems to be a simple order that any intelligent teacher might easily fulfill. As a matter of fact, it is a very large order, and that is one reason why the results have not been altogether satisfactory. It is very far from

an easy task. Building a bridge across Niagara, indeed, is not unfairly to be compared with it in point of difficulty.

It is this problem of æsthetic education that Dr. Hayward has attacked. He has taught little children, and knows how hard it is to do some things that seem very easy when looked at from a safe point of vantage. He has studied the principles of æsthetics. He has mastered the principles of psychology bearing upon this problem so far as these have been worked out. He has observed and studied the work of teachers who have, through struggle and effort, succeeded in bridging Niagaras, and he has brought to the service of his readers the lessons of these fortunate experiences. His work deals with a "practical" problem in a "practical" way, — but it does not shrink from the presentation of theory when theory will enlighten the practice.

This, in general, is the plan that the editor hopes to follow in the books of this series. Each will deal specifically with some vital problem of teaching. The topics, in the main, will be those large and comprehensive tasks which are persistently pressed upon school teachers for solution, but which demand re-formulation in simpler terms before they can be successfully worked out. The aim will be to present definite and often detailed suggestions for actual teaching. Sometimes these suggestions will be in the nature of "working plans," but more often they will of necessity be concrete illustrations of principles rather than rule-of-thumb directions for practice. After all, it is here that the teacher differs fundamentally from the artisan. In dealing, as the teacher does, with human materials, ready-made devices often fail to "work" when

they have been lifted from their original setting and applied to new situations. Human minds cannot be standardized, like steel or concrete, but the teacher has a right to demand principles that can be illustrated by clear, definite, and typical applications; and principles of this sort, abundantly illustrated, this series will attempt to furnish.

Two books will, it is hoped, quickly follow the publication of the present volume. One will be concerned with the problem of *school discipline*, and the development of the habits, attitudes, and ideals of order, industry, and self-control that are so essential not only to successful school work but to right living and efficient work in adult life. The other will discuss the *problem of study* — another of those large and comprehensive tasks that the school must assume, but which it is hopeless to attack unless we analyze it into subordinate and specific problems which can be formulated in concrete terms. Other books in prospect or in preparation will treat of *habit-formation* and the *skill outcomes of education;* the problem of *training pupils to think;* and the problem of *socializing school life.*

W. C. B.

URBANA, ILLINOIS,
June, 1914.

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> " There's a sunset touch,
> A fancy from a flowerbell, some one's death,
> A chorus-ending from Euripides; "

and these things rap and knock at the soul in ways so unforeseen that it is not a matter of surprise to find appreciation regarded by many people as something too personal and intangible to be susceptible to actual training in schools or other institutions. The spirit here seems to " blow where it listeth "; beauty is " a light that never was on sea or land."

But something can be done. The process, as we shall soon discover, is not wholly mysterious. Sooner or later, in all probability, mankind will not only understand it, but will *exploit* it in the interests of human happiness. Certainly there are some principles of appreciation upon which there can be no debate, and the first of these forms the caption of the present chapter.

The first impression is a privileged impression.— How significant first impressions are to our concrete, everyday life each can testify from his own experience; and the same principle operates in the realm of art. The first impression of a poem, a song, and, — though perhaps to less extent, — a picture, a statue, and a building is a privileged impression; not only does the impression seem more unsophisticated and spontaneous, but it is actually more intense, as a rule, than any subsequent impression, and its influ-

ence on life and taste is usually far greater. For these reasons the first impression is of extraordinary pedagogical importance, and the failure of educationists to recognize its importance is a measure of the failure of education in the task of teaching appreciation.

As has been suggested, this principle is one that applies to every phase of human experience. It applies to interviews between man and man, between candidates for appointment and committees of selection, between superintendents and inspectors and teachers. "Love at first sight" — and dislike at first sight — are important illustrations of it, and biography is full of evidence that confirms it. Our first view of the sea or of the mountains or of a foreign country is a notable event in our lives. Many of us remember exceptionally well the plants that bloom earliest in the spring, or the first chapter of a book that we have read, or our first lesson in Latin, or our first day in a new school or a new employment. Every American knows when Columbus discovered America, and the reason is not merely the importance of that date but the fact that it is the first that he learns in school. Every English teacher knows more about Julius Cæsar and the ancient Britons than about the Chartists of 1848.

The pedagogy of the first impression is often neglected in the teaching of subjects other than literature and art. In the first lesson on oxygen, for example, the initial details of preparation (the mixing of the potassium chlorate and the manganese dioxide) assume, in the eyes of the pupils, an exaggerated importance simply because they are initial; while the main purpose of the lesson, the demonstration of the qualities of oxygen, being relegated to a less impressive place, is often

missed. Possibly we should begin with the jars of gas ready-prepared. In one of his delightful essays, Samuel McChord Crothers calls attention to the first lesson that he learned in geography, — a lesson devoted to a demonstration of the earth's rotundity, — and contrasts the vivid impression that this important fact made upon his mind with the impression that he (with some justice) assumes the same fact to make on the minds of contemporary school children after several months devoted to rather less significant data.

Many a printed book, too, suffers because the first impression conveyed by its introductory chapters is feeble and unsatisfactory, and many a drama has been ruined by a weak first act.

Certainly in the lesson in æsthetic appreciation the principle of the first impression is all-important, and the best advice that can be given to a teacher of appreciation is that he should lavish care and thought upon making the first impression which the child receives from a work of art a powerful impression, and that the greater the work of art, the greater the amount of care and thought he should lavish. Poetry or music that is commonplace may (if treated at all) be treated in a commonplace fashion; but the higher the materials with which he deals rise above the level of the commonplace, the higher ought the teacher's method also to rise.

Red-letter lessons. — It is a great mistake to suppose that all lessons are equally important and should receive equally elaborate treatment. Some

lessons should be — must be — routine lessons, stop-gap, preparatory, recapitulatory, *memoriter* lessons, perhaps almost humdrum in their lack of exceptional qualities.[1] But some should be, both for the class, and for the teacher, epoch-making lessons which *he* dreams about in prospect and *they* dream about in retrospect. It is the respectable and creditable mediocrity, not the badness or goodness, of much school work that strikes intelligent observers most, and it is this consistent and conscientious mediocrity that takes the heart out of the teacher himself. He refuses to respond to the exhortations of educational prophets because he knows that many details of his school work must inevitably be of a routine nature, and it is hard to be enthusiastic, it is hard " to express his individuality," in connection with such things. And the prophets themselves usually have no formula for generating the enthusiasm they desire. But there *is* a formula, and it is this formula of the *epoch-making lesson.* Many lessons must necessarily show little but mediocrity in the amount of brilliance that they reveal to the expectant observer. But let us insist that, here and there in the school week, or month, or year, will occur lessons, particularly lessons in appreciation, which ought to stand out as notable events in the memory of teacher and pupil.

[1] Professor Adams has drawn the same distinction in recommending that some lessons should be "dull."

Such lessons would serve three purposes, each of large importance in its own domain. First, they would provide supervisors and administrators with opportunities for judging a teacher's work at its high-water mark, not merely at its medium levels. Now the high-water mark of a teacher's ability is one of the best indications of his caliber; — "It is our best moments — not our worst — that reveal our true selves." In the second place, these lessons would render the teacher's life more interesting, because more varied by hills, plains, slopes, summits, visions, and vistas; every day would not be like every other day. In the third place, such lessons would be epoch-making in the lives of the pupils.

Certainly these lessons should not be confined to the field of art. Science and history afford many opportunities for thrill and climax, and even the teaching of mathematics should not be devoid of its mountain peaks. But the opportunities will perhaps be more frequent in connection with art; and in any case the educational treatment of a work of art illustrates most clearly the necessity for lessons of this type. To spoil a work of beauty by clumsy or hasty presentation is an æsthetic crime of large magnitude. The teacher who commits it deserves little mercy, just as, conversely, he who rises to the full majesty of the occasion deserves all the recognition and reward that our educational systems can supply.

The personal qualities of the teacher. — It is clear, too, that some teachers are not fitted, by training or by constitution, to give these lessons. Harsh voices, lethargic attitudes, neurotic gestures, should not be associated with the pupil's first impression of a great work of art. "I shall think the worse of fat men," said Mistress Ford, after learning the infamy of Sir John Falstaff, "so long as I have an eye to make difference of men's liking." Wagner in a passage of his *Autobiography* tells us that, at an early age, he conceived a strong prejudice against the Italian tongue, whether spoken or sung, merely as the result of an unfavorable impression made upon him by a male soprano, "a huge pot-bellied giant," who had horrified him with his effeminate voice, his astonishing volubility, and his incessant, screeching laughter. There is plenty of room in school for teachers fat as well as teachers lean, teachers with loud voices as well as teachers with soft voices, and various other forms of physical unfitness may be thrown into the background by genuine beauty of character. Mere external charm or freedom from blemish may coëxist with mental or moral qualities that make the teacher's influence most unfortunate; and, conversely, apparent defects may sometimes be real assets. But the principle remains: if the first lesson — the privileged lesson — on a poem or a song or a picture is to be of the "red-letter" type here intended, care should

be taken to exclude every unfavorable circumstance. As the minds of the pupils play in retrospect around the lesson, there should not come, if we can prevent it, a single harsh or discordant association, — no memory of a rasping voice, an unsympathetic face, a gloomy day, a crowded or an ugly classroom, or a morning hour broken by a dozen interruptions from the outside.

CHAPTER II

ENEMIES IN THE GATE

LET us assume that one of these "red-letter" lessons is to be given. A first impression is to be made which, we hope, will be indelible. We wish to make the lesson the starting point of a new and powerful interest. How can this end be effected? The enemies to appreciation are, perhaps, subtle and numerous. How are they to be overcome?

Working up excitement: A passage from Wagner. — In some cases it will be possible to work up what we may call *anticipatory interest* or excitement. We all know the tricks of advertisers, — a most instructive topic for teachers to study. If an exhibition is to be opened or a new play to be produced, the management will take measures to arouse the expectation of the public long before the opening. "Inspired" news items will appear in the papers; little concrete and personal anecdotes will keep the general topic in the public mind; and at the "psychological moment" ambitious posters will flare from the hoardings. Preliminary interest is, as it were, a marketable commodity with a money value of its own. And if it

about the great lesson coming off next Monday! Quite conceivably, too, she might give him some useful suggestions. Better salaries, better prospects of promotion, better conditions of work, — these things are needed; but vistas are needed, too, and artistic enthusiasms, variety, crisis, consummation, success; for it is these things that give life its color and make it worth while; and of these in our school work there is often a great barrenness.

Distraction the supreme enemy. — But now let us advance a step further. The lesson is to be given on such or such a day. But an enemy is on the watch ready to spoil the first impression and indeed every producible impression. It is therefore the teacher's task to take sword in hand and show no quarter. This enemy is distraction.

The psychologists have known of his existence longer than the educationists. A pleasurable emotion, they tell us, is easily destroyed. A cold draught of air, a rasping noise, a haunting memory, — and the spell is broken. The forms which distraction assume are legion, but one in particular is deadly to the lesson in appreciation. This is *intellectual* distraction, — the " critical judgment " as Wagner terms it in the passage just quoted. We cannot appreciate a work of art if we are worrying over unsolved problems; if the unfamiliar, the ambiguous, or the inconsistent in what we are contemplating persists in irritating us;

if extraneous stimuli, unrelated to the poem or the symphony or the picture, intrude themselves upon our attention. Art is a jealous mistress, — whether to those who create or to those who contemplate.

The process of appreciation here differs absolutely from the intellectual, investigatory, or inventive, processes. In these latter everything depends on a problem or *Aufgabe*, which is variously described by writers like Dewey, Titchener, and McMurry as arising from a "strained situation," a "felt difficulty," "conditions that are unsatisfactory," a "bafflement," a "vague discomfort," and so forth. The whole process is perhaps most clearly seen in the records of criminal detectives. The first stage of it is the discovery of a mystery or problem to be solved, the second stage is a hunting around for clews, the third stage the discovery of a clew or the formulation of an hypothesis (this often comes "with a flash"), the fourth stage the working out of the implications of the hypothesis, the fifth the testing of the hypothesis by a comparison with objective facts. It will be seen that the five steps of the detective process are very similar to the "five steps" of the Herbartians. Appreciation differs from intellection mainly in the early stage of the process, the principle of the first impression being all-important in the case of the former. Later we shall see that intellectual factors may be exploited in connection with appreciation.

Distraction destroys the unity of the work of art. — Distraction kills appreciation because it destroys the unity which is the soul of art in every one of its various forms. In a masterpiece of painting, every line and every pigment contributes something that is essential

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to the total effect. In a great poem every word fulfills a purpose with reference to the larger purpose of the work as a whole. In a great drama or a great novel each character and each incident plays its own essential part in the development of the plot. Æsthetic creation is marked at every point by *restraint*, — by economy of materials; not niggardly economy that fears to waste, but an economy that recognizes the supreme danger of obtruding non-essentials. For non-essentials *distract;* they raise their own problems to the forefront and so negate the purpose for which the work exists.

"Every man that can paint at all," says Sir Joshua Reynolds in his *Discourses*, "can execute individual parts; but to keep these parts in due proportion and relative to a whole requires a comprehensive view of art that more strongly implies genius than perhaps any quality whatever."

Getting rid of intellectual distraction. — We are trying to insure appreciation of a poem by our pupils. But there are many hard words in the poem, and at every step the child is puzzled and distracted. The poem either conveys no meaning to him, or, here and there, some wildly erroneous meaning. The teacher, struggling with the difficulty, conscientiously explains one word after another, and the literature lesson becomes an exercise composed around the formula, "What is the meaning of ——?" Little real appreciation can arise in these circumstances. The mind

of the pupil is continually upon the stretch if not upon the jerk. The poem, as has been said, is a unity, else it is not worth teaching. Light and shade and line and pigment exist in it, though we call them by other names, — emphasis, climax, metaphor, — and just as it would be folly to cut a painting into fragments in order to study it, so it is folly to cut a poem into words in order to study it. Yet if a teacher is constantly discussing meanings or explaining obscurities he is necessarily committing this folly.

What, then, is to be done? One is sometimes tempted to say, Drop all serious attempts to teach literature in the lower classes; do humble things there, and lavish, really lavish, your efforts at awakening appreciation on the older pupils. But the solution is drastic, for, after all, a start must be made, and indeed the situation is not so hopeless as it looks; we may take a leaf from the book of Wagner's experience and prepare *in advance* for the difficulties of the situation.

I lay stress upon this. It is a type of far-ahead preparation which though unrecognized in our books on school methods is bound to become an element in the technique of successful teachers of appreciation. The works of art that are studied in the schools are comparatively few in number. It is quite within the capacity of every teacher who attempts work of this sort to catalogue the difficult words, the inverted or

unusual phrases, the obscure references that a poem involves. These can then be introduced before the lesson proper is given so as to insure some familiarity through repetition and practice before the "great day" comes.

"I drew up," says Wagner, "a program. . . . I did this in order to provide a guide to the simple understanding of the work, and thereby to appeal [when the performance was given], not to the critical judgment but solely to the feelings of the audience." The purely intellectual part of the work, then, was finished beforehand, and when the time for appreciation came, the whole heart and soul could be given to the pure enjoyment of the music.

In an earlier part of his *Autobiography*, Wagner illustrates the same principle which was evidently to him an established conviction. He was about to produce his *Liebesverbot*, and the directors of the theater "failed to have the book of words printed in time." "From this cause," he says, "it was impossible to blame the people for being at a loss to understand and *appreciate* the piece."

And as with music, so with poetry. Difficult words are not the only possible source of intellectual distraction, though, in connection with poetry, they are the chief. Antiquated constructions, such as the use of "an" for "if" ("Nay, an you weep, I am fallen indeed"), or the now almost obsolete use of the subjunctive ("It were an evil day"), and the like,

present similar difficulties which should be removed in the same way. Where a whole phrase, verse, or stanza is obscure, it is often well to present it *en bloc* to the class in the English lesson and make it intelligible long before the poem as a whole is given in the appreciation lesson, — sufficiently intelligible for the purpose, let me add, for it should not be depleted of all its charm by excessive dissection.

Bad artistic workmanship. One might perhaps include under the head of distraction the effects produced by awkward combinations of letters or words in a poem. One of Browning's most inspired stanzas is injured by the presence of two s's in immediate contact with each other and therefore difficult to pronounce, as in the second verse here: —

"Then welcome each rebuff
That turns earth's smoothness rough,
Each sting that bids nor sit, nor stand, but go!
Be our joy three parts pain!
Strive and hold cheap the strain;
Learn, nor account the pang; dare, never grudge the throe." [1]

Browning, indeed, is an old offender in these matters. It is a hard matter to frame one's speech to the second half of the second verse of: —

"Cavaliers, up! Lips from the cup,
Hands from the pasty, nor bite take nor sup
Till you're
Marching along. . . ." [2]

[1] *Rabbi Ben Ezra.* [2] *Marching Along.*

When the reader or reciter is trying to throw himself into the martial enthusiasm of the piece, he finds himself wrestling with his own teeth and lips. Occasionally, too, Browning spoils, for a time, the æsthetic effect of his work by sheer vulgarities of speech. It would be hard to find four verses structurally more atrocious than these from *A Grammarian's Funeral;* —

> " That low man goes on adding one to one,
> His hundred's soon hit:
> This high man, aiming at a million,
> Misses an unit."

Here we have two s's coming together, a vulgar phrase, an ungrammatical construction, and a technical word used unsuitably. That Browning can write beautifully need not be denied — the quotation on page 2 is some evidence of this, but on the whole his greatness lies in originality of idea rather than in beauty of form.

The distraction of technique. — The above remarks lead us naturally to consider another type of distraction that is ruinous of appreciation.

Until recently, teachers have had the notion that poetry should be approached, even by children scarcely able to read prose, through the medium of the printed page; and that songs, likewise, should be learned through one or another of the sets of symbols known as the " sol-fa " and the old-notation systems. In neither case was the voice of the teacher to be

allowed to make the first appeal. This is now coming to be recognized as a fatal pedagogical blunder.

Music and poetry were invented long before printing and probably long before writing; music, perhaps — despite Herbert Spencer — long before speech. But in our schools literature has meant "books," and for the teacher to recite to a class the poems that the pupils were to study was looked upon as a species of "soft pedagogy." The literature lesson, then, almost invariably meant, in England at any rate, a lesson in reading. The case of music is similar and even more unfortunate. To insist that before we can make the acquaintance of Maxwelton braes and Annie Laurie we must struggle through

d d d d' d' t l l s m m r d m r

and struggle through it not once but a dozen times; that we must then learn the poem as a poem, not in association with its music; and that only after all this drudgery are we to link the two together and make a song out of them; this may be a good example of "proceeding from the simple to the complex," but it is a bad method from the point of view of appreciation. Milton speaks of music "married to immortal verse"; he does not speak of it as being nailed and hammered to immortal verse. And Swinburne has expressed the same idea: —

"If I were what the words are,
And love were like the tune,

With double sound and single
Delight our lips would mingle,
With kisses glad as birds are
That get sweet rain at noon;
If I were what the words are,
And love were like the tune." [1]

"Mingling," "kissing," — not the forcible and mechanical joining of two disparate and recalcitrant units. Wagner tells us that he was the only child in a large family who, up to the age of twelve, had not been taught music. Technique — the technique of reading music or reading poetry — may absolutely kill appreciation before it is born.[2]

But technique is necessary. — The specialist, of course, will protest that we must have specific and direct teaching of the technique. We must. When people talk of teaching this or that subject *incidentally*, they are too often trying to shunt a necessary, though perhaps disagreeable, task. There must, certainly, be specific and direct teaching of the technique of language and music. But the lesson in appreciation is not the time for the systematic and formal teaching of technique, and the early stages of the lesson are not even the time for technical discussions. Lessons should differ enormously from each other, and the

[1] *A Match.*

[2] A teacher tells me (indeed, I recollect something of the kind occurring in my own experience) that children were often *forbidden* to "look at the words" while the note-learning was in progress.

lesson in technique must differ, — almost by the whole diameter of being, — from the lesson in appreciation.

It is a safe rule never to allow a song to be introduced through the musical notation of a book, and only rarely should a poem be introduced to young children through the printed page. Technique must be absolutely *kept out of the way or cleared out of the way* if appreciation proper is to take place. Long after the appreciation lesson itself is over, the music books and the poetry books may be brought out; and then the class may be set to work, amid the retreating sunlight of that lesson, at the fuller mastery of the song or the poem. But appreciation is one thing and technique is quite another, and the laws of the two are different.

It may be suggested that books — music books and poetry books — might at least stand open on the pupils' desks while the teacher sings or recites the new piece. I think not. I have often tried to follow a Beethoven symphony with the open score before me, and I have invariably found that the attempt was destructive of appreciation. It is true that minds may differ essentially, some having greater power of distributive attention than others — Beethoven and Watts, for example, were more distributive than Goethe and Macaulay. But I know of no evidence in favor of attempts at the same moment to obtain appreciation and to study the symbols of art. Doubtless some pupils will ask for the technique earlier than others; some will ask for the production of the printed material after a single hearing; others will prefer two, five, or even ten repetitions. But I doubt whether, in any

circumstances where auditory appreciation is possible, the work of the eye should precede that of the ear.

The view of M. Cousinet. — The all-importance of this matter of distraction has been emphasized by a French educationist, M. Cousinet, in a somewhat different connection.[1] He divides human life into five or six periods, some of which are æsthetically promising and others not. What is it that makes a period unpromising? *The presence of distraction.* There are, he says, certain periods of life when the human being is able to appreciate (or " contemplate ") with comparative ease, and certain other periods when active affairs introduce an unfavorable influence. After the first twelve or eighteen months of increasing skill in perception, the child begins to " contemplate." He stops before shining things, but he does not seek to use or possess them. He cries out, " How beautiful! " He loves to juxtapose colors and appreciates color contrasts. If he only persisted in this mood, his æsthetic education would be an easy matter.

At about the third year, a change is noticed. Considerations of utility and propriety invade his mind. Things become pegs on which to hang names. Pleasure is taken, not in beauty, but in the ability to recognize, to identify, to name. This æsthetic eclipse continues (says M. Cousinet) up to the years

[1] *L'Éducateur Moderne*, 1912–1913.

of adolescence, — language, the social life, and the utilities of things claim the child's attention. Even adults do not stop eating in order to admire, and why should we expect children to be more disinterested?

Adolescence, however, is another period of repose when æsthetic contemplation is possible. But this is followed (sometimes far too quickly) by the storm and stress of practical life. Professional preparation, even perhaps brutal forms of wage earning banish the appeal of beauty, and possibly the appeal never comes again. The man is æsthetically *dead*, so that when, in later years, the struggle for professional existence becomes again less intense, and he is able to turn "undistracted" to things of beauty, he may have lost the power or the inclination to turn. Inner resources are lacking. He has gained, perhaps, "the whole world" that he coveted, — but he has "lost his own soul." Women may be in the same predicament. A mother of seven children — a woman of intellect — who had had no leisure for eighteen years said at the end of that time "all the threads of her intellectual life seemed broken."

CHAPTER III

SOME PRINCIPLES OF MUSIC AND POETRY

At this point, when the expectation of the reader is possibly running high, it is necessary to pause in order to discuss what poetry is. The teacher does not need to be a profound student of all the subtleties of this subject; indeed, in his case as in that of the child, a detailed knowledge of technique (unless compensated by other factors) may, through distracting attention from spirit to form, injure rather than aid appreciation. Yet unless one knows, at least in an untechnical fashion, the leading principles of poetical construction, one is certain in teaching either to ignore many matters of interest or to expound them in misleading or erroneous ways. If, then, the present chapter breaks the sequence of the exposition at a rather vital point, it does so in the interest of the reader himself.

Substance *versus* form in art: art for art's sake. — A long battle has been fought, and it is not yet over, between those who lay the chief stress in matters of art on substance and subject matter and those who lay the chief stress on form, — who subscribe to the doctrine of "art for art's sake." According to the

latter, if something is beautiful in itself we need not ask for it also to be moral and instructive. The artist is neither a preacher nor a teacher. It is one thing to have " someting to say " and quite a different thing to know " how to say it," and the advocates of " art for art's sake " always lay stress on the " how " rather than on the " something." Indeed they often become impatient with those people who expect the artist to have a " message."

Innumerable examples illustrative of this controversy could be selected from the history of art. Wagner had to fight a battle of many years' duration because people did not understand that he was more interested in delivering a moral or social message in music than in producing beautiful music itself. Bernard Shaw has made this distinction and many others clear in his little books, *The Perfect Wagnerite* and *The Sanity of Art*. Music *may* be purely decorative, just as plastic ornament may be purely decorative; it may convey no message at all beyond its own pure, sensuous beauty. But Wagner's music is not of this kind. This is particularly striking in his great four days' opera, *The Ring of the Niebelung*, which is an impeachment of the existent system of society. But one who compares even his shorter operas with those of his contemporaries and predecessors will see that he was generally trying to convey certain *ideas*, and not to produce music beautiful merely in itself. The *Meistersingers of Nuremberg*, for example, represents in musical drama the struggle between living artistry and dead pedantry.

Decorative *versus* expressional music. — But people did not understand. They said that Wagner's was

not " pure music " ; it seemed to them formless because it followed the actual course of human actions and emotions instead of certain rules and traditions which were independent of such a course. Undoubtedly " pure music " is a quite legitimate thing. We have it in fugues, sonatas, symphonies, and the like. But even here many great musicians have tried to break down the distinction between the two kinds of music; having " something to say," they have compelled the music to " say it " for them, even at the expense of rules and traditions. Beethoven, after composing eight magnificent symphonies, composed late in life a ninth in which, after three movements of purely instrumental music, he confessed that something more was needed (O brothers, not such be our music!) and made voices join with orchestra in Schiller's *Ode to Joy*. This was the Choral Symphony over which, as we have seen, Wagner took such pains.

The point to remember is that music *may* be purely formal, general, and decorative but that it may also be a medium for the expression of specific thought and emotion, — a form in which to symbolize and perpetuate lessons and ideals. Which is the higher and better way to employ music, and, indeed, any kind of art? The classicists say the former; the romanticists, the latter. The greatest artists have generally been, or have tended to become, romanticists. For example, Shakespeare was a romanticist in

matters of poetry, and the classicists of the seventeenth and eighteenth centuries were, for that reason, dissatisfied with him.

Browning has much to say, but is not always successful in saying it beautifully; Swinburne has not much to say, but he often says it in forms that are full of sensuous beauty and charm. Thomas Cole, the American painter, has stupendous subjects, *The Course of Empire* and *The Voyage of Life;* William M. Hunt has comparatively trivial subjects, *e.g. The Boy and the Butterfly*, but he paints them with great artistic subtlety.

It would be a mistake to press the distinction too far. Some people doubt whether there is any such thing as æsthetic appreciation entirely divorced from ideas. "The merest germ of the sense of beauty seems to imply a distinction between stimulus and significance," — between form and content.[1] It is a matter of degree, but the student needs to know the distinction, — and, after hearing a poem or a song, or after seeing a picture or a statue, to ask himself whether the charm lies in the ideas conveyed or in the mere form. If the charm lies in both, he is face to face with art of the highest kind.

Prose *versus* poetry. — "But ideas can be conveyed in prose," some one objects. Where, then, lies the difference between prose and poetry?

[1] Bosanquet, quoted by De Garmo.

Undoubtedly there is much poetical prose and much prosy poetry. Pope begins his *Essay on Man* with: —

> "Awake, my St. John! Leave all meaner things
> To low ambition and the pride of kings."

Is this prose or poetry? Except for the rhyme it is almost indistinguishable from prose, for the note of poetical distinction is missing. On the other hand, Milton's prose is often highly poetical, as in the famous *Areopagitica* passage: —

> "Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep and shaking her invincible locks. Methinks I see her as an eagle, mewing her mighty youth and kindling her undazzled eyes at the full mid-day beam. . . ."

Where, then, lies the difference between prose and poetry? The difference is one of degree, clearly, but wherein does it consist?

Partly in the ideas that are summoned into the mind in the two cases. A weary and disappointed man may say, "I am in a state of mental and physical collapse," and he is obviously talking in prose. Or he may say with Macbeth, "I am fallen into the sere and yellow leaf," and we recognize the presence of poetry. The words "state," "mental," "collapse," are prosy, general words, useful in ordinary speech but without any very intimate associations with our life. But the words, "sere and yellow leaf," recall all kinds of personal and pensive experiences — how, one

day, we sat in the woods and felt the life of the old year dying away. . . . . And the word "fallen" suggests a weakness and hopelessness that is very real and very human.

Metaphors and similes. — Does, then, the difference between prose and poetry consist in the more extensive use of metaphor and simile in the latter? Largely, but not entirely. Metaphors and similes may be powerful and yet not exactly poetical — at any rate according to our present notions. "Chemical affinity is love between the molecules"; this metaphor certainly approaches the poetical. But if we reverse it and say, "Love is chemical affinity between the souls of men," is our metaphor poetical? Possibly it is — for the scientist. But for most men it is not. Indeed there is some doubt whether we ought to call it a metaphor at all, for a poetical metaphor should always be *more vivid, more vital, more personal, than the idea it is intended to elucidate.*

New possibilities of artistic expression. — It is necessary to speak with some hesitancy here. New forms of art are arising in our midst. Poets have hitherto drawn most of their metaphors from country life; they are beginning to draw them from industrial and scientific life, — even from what seem to be repellent forms of that life. Painters and sculptors, too, are feeling the same impulse to be "modern." In the entrance hall of the Carnegie Institute at Pitts-

burgh is a series of frescoes representing half-naked laborers working at the furnaces of the town; locomotives adding their huge columns of steam to the torrents of smoke which pour densely from the steel works; an armed giant — Pittsburgh — rising like a god from the midst of the murky scene, hailed by attendant spirits; and, far above, a procession of people pressing eagerly on toward a goal of happiness and prosperity. The artist has sought to find romance in the midst of industrialism. Kipling has attempted the same kind of thing in poetry by drawing metaphors from machinery, navigation, and the like; Whitman, too; and Wells, with his highly virile prose style, has drawn powerful metaphors not only from the very heart of life, but from a number of arts and sciences, particularly from his favorite science, biology.

"She noted that as a good saying and it germinated and spread tentacles of explanation through her brain."

Socialism must be "a battle against human stupidity and egotism and disorder, a battle fought all through the forests and jungles of the soul of man."

"The air was thick with feelings."

"There was a gulf of eight years between her and the youngest of her brace of sisters, an impassable gulf inhabited chaotically by two noisy brothers."

"The life of a young girl is set about with prowling pitfalls."

"All the talk seemed to be like a ship in adverse weather on the lea shore of love."[1]

[1] *Ann Veronica.*

What now about " love " and " chemical affinity "? If the time ever comes when men's minds are occupied more with exciting and personal thoughts about chemistry than with exciting and personal thoughts about love, the comparison of love with chemical affinity will be an effective poetical metaphor. But at present the word " love " is the more intimate word, — perhaps the most intimate word in the language. It is for this reason that Maeterlinck's books, *The Life of the Bee* and *The Intelligence of Flowers* are so impressive. The stamens are the bridegrooms who are yearning for the proud brides up yonder or down yonder. Here is a passage: —

"The Vallisneria [is] a hydrocharad whose nuptials form the most tragic episode in the love history of the flowers. . . . Its whole existence is spent at the bottom of the water, in a sort of half slumber, until the moment of the wedding hour comes, when it aspires to a new life. Then the female plant slowly uncoils the long spiral of its peduncle, rises, emerges and floats and blossoms on the surface of the pond. From a neighboring stem, the male flowers, which see it through the sunlit water, rise in their turn, full of hope, towards the one that . . . awaits them, that calls them to a fairer world. But, when they have come halfway, they feel themselves suddenly held back: their stalk, the very source of their life, is too short; they will never reach the abode of light, the only spot in which the union of the stamens and the pistil can be achieved! . . .

"Is there any more cruel inadvertence or ordeal in nature? Picture the tragedy of that longing. . . . They hesitate a

moment; then with a magnificent effort, the finest, the most supernatural that I know of in all the pageantry of the insects and the flowers, in order to rise to happiness they deliberately break the bond that attaches them to life. They tear themselves from their peduncle, and, with an incomparable flight, amid bubbles of gladness, their petals dart up and break the surface of the water. Wounded to death, but radiant and free, they float for a moment beside their heedless brides. . . ."

It is clear that no metaphor is poetically effective unless it appeals to observation or experience more familiar or intense than that which it seeks to elucidate. If words like " nuptial," " love," " bride," are feeble or meaningless to us we shall fail to appreciate Maeterlinck's expositions of plant and animal life. If words like " jungle," " gulf," " tentacles," are feeble or meaningless to us, we shall fail to appreciate the vigorous prose of Wells. And, for the same reason, if Elizabethan metaphors are feeble or meaningless, a person will fail to appreciate at its full the genius of Shakespeare. Here we come face to face with the pedagogic problem that will confront us in the next chapter.

Rhythm in poetry and in prose. — But rich, vital, metaphorical language is not the only characteristic of poetry. Poetry is not only metaphorical, it is rhythmical. But so, too, is prose. Here, again, the distinction between prose and poetry is not so clear as it seems at first sight. On this subject, unfortunately, we have inherited the classical notions.

We are told that the verses or lines of poetry may be:—

(*a*) dactylic hexameters (Homer, Vergil, *Evangeline*, etc.);

(*b*) iambic pentameters ("A gentle knight was pricking on the plain." — *Faery Queen*);

(*c*) iambic tetrameters ("The stag at eve had drunk his fill." — *The Lady of the Lake*); or

(*d*) trochaic tetrameters ("Hiawatha, laughing water"), and so on.

Thus we imagine that our poetry is not very far removed from the Latin and Greek with its longs and shorts (a dactyl, for example, consisting of one long syllable followed by two shorts — ∪ ∪ as in the word "dactylus" itself). We admit that, instead of "long," we should say "accented," and instead of "short," we should say "unaccented"; but otherwise we imagine that the old scheme of classical meters will suit our language very well.

It is certainly better to talk about pentameters, hexameters, and tetrameters than it is to say nothing to our pupils about rhythm. There is doubtless a certain interest in discovering inductively that most of Shakespeare's verses contain ten syllables; that Fletcher was more fond than Shakespeare of an eleven-syllabled verse; and that scholars have therefore attributed large portions of *King Henry the Eighth* to Fletcher. But all this is a little superficial, more

befitting the spirit of the seventeenth and eighteenth centuries than the age that produced

> "The quality of mercy is not strained;
> It droppeth as the gentle rain from heaven
> Upon the place beneath; it is twice blessed. . . ."

For, in the first of these verses, we have only three high stresses (quality, mercy, strained); in the second, only four; and in the third, only three or four. In fact, the attempt to discover five iambs in these "iambic pentameters" is an impossible one. "Twice blessed" is, for example, rather a "spondee" than an iambus; and the syllable "ity" in "quality" is "pyrrhic."

English poetry does not follow the classical forms of prosody. — The genius of English poetry at its best will never be understood so long as classical notions of syllabic length or even of mere poetical stress hold the field. Poetical rhythm in Shakespeare, Milton, and Keats is intimately related to prose usages, and to the meaning of the ideas expressed. The greatness of these poets lies in their power to mold ordinary prose rhythm into forms that convey their meaning with supreme power and charm.

By way of illustration, read the above prose sentence, commencing with "The greatness." It will be noted that

(*a*) the article "the" is unstressed;

(*b*) the noun "greatness" has high stress;

(*c*) the preposition "of" is unstressed;

(*d*) the adjective "their" has moderate stress; and so on.

There are a dozen or more laws of this kind, and when we find that certain lines of poetry strike us as immortally great, the reason is not that the poet has composed unusually regular pentameters, but that he has employed the natural stresses of English speech to express what he wishes to express.

"Your mind is tossing on the ocean," says Salarino to Antonio in *The Merchant of Venice*. Where is the iambic pentameter, even when we have made "ocean" a trisyllabic word? There are, possibly, three iambs in this verse, but no one can discover more than three, and any attempt to accentuate the "on" would be to deviate from the prose usage that makes a proposition unstressed. Anyone, however, can discover the jerkiness of the line, — a quality fitly symbolic of the state of Antonio's mind. The verse is molded to the thought, not to a scheme of five accented and five unaccented syllables.

Does all this mean that blank verse is the same as prose? No; but merely that blank verse is rooted and grounded in principles of common speech and stress which are distinctively English and differ wholly from the principles that rule in stressless languages like French, and quantitative languages like Latin. The poet, it is true, introduces a more regular rhythm into his poetry than a prose writer introduces into his prose, but the regularity is fitful and unobtrusive; thought and its natural expression are his

main concern, and he is a great poet if he can so shape his words as just to suggest regularity and recurrence, and at the same time not to betray in the slightest the everyday genius of the language.

All of the greatest passages in English blank verse exemplify this; from *Macbeth*, for example, —

> "Canst thou not minister to a mind diseased,
> Pluck from the memory a rooted sorrow,
> Rase out the written troubles of the brain,
> And with some sweet oblivious antidote
> Purge the stuffed bosom of the perilous grief
> That weighs upon the heart?"

Is the first verse prose or poetry? Certainly it is not an iambic pentameter. To force it into this mold: —

> "Canst thou not minister to a . . ."

would spoil it completely. The whole passage is rhythmic, but the rhythm is something larger and more organically connected with the thought than any alleged scheme of pentametric prosody can take account of. Shakespeare used language just as Wagner used music — expressively.

Lyrics, of course, follow a regular scheme more closely than blank verse, and the preceding remarks apply to them only with qualifications. A lyric deals with one specific mood or thought, and is therefore capable of being shaped into a cameo-like daintiness unsuitable for the treatment of large, variegated

themes. Sometimes, indeed, a single stanza is ravishingly perfect in itself, complete in thought, regular in form. What can excel this from Whittier: —

> "Not Thine the bigot's partial plea,
> Nor Thine the zealot's ban:
> Thou well cans't spare a love of Thee
> Which ends in hate of man."

Or this of Matthew Arnold: —

> "Come to me in my dreams, and then,
> By day I shall be well again!
> For then the night will more than pay
> The hopeless longing of the day."

Regularity, rigidity indeed, is possible and desirable where the thought is simple, definite, and therefore manageable in small compass. But all art cannot take this form.

Enough has been said to introduce the reader to the important practical problems of the next chapter. Poetry is clearly a very vital thing. It draws its metaphors from ordinary life, and it draws its rhythms from ordinary speech. But — emotion demands a greater regularity of rhythm than we expect or desire in our non-emotional moods. That is all that need be said. Any lesson in appreciation that ignores these facts is bound to fail.

Modern Experiments in Art Form. It was shown above that many new subjects (industrialism p. 29) are being ap-

propriated by artists and writers for artistic purposes, and it is equally important to recognize the existence of other changes. The principles upon which art is or should be built are still a matter of controversy, just because all art is progressive and new forms of it are constantly being devised. Many of these forms, no doubt, will perish unlamented as being begotten of a mere craving for notoriety or a desire to defy conventional standards. "Futurist painting," "impressionist music" (impressionist painting seems to have come to stay), Walt Whitman's prose-poetry, Paul Fort's *Ballades françaises* (written in prose, yet largely poetical) are examples of artistic novelties about which people hold very different opinions. Art has to steer between the Scylla of excessive regularity which becomes monotonous and expressionless, and the Charybdis of an expressional chaos which is not art at all. Meanwhile it is interesting to note that Professor Saintsbury has recently studied the rhythms of prose and has tried to show how they differ from those of poetry. We learn from him, too, not only that poetry easily slips into prose but that "fine prose" is often really poetry: Dickens, for example, often wrote in hexameters. Perhaps it would be not far wrong to say that good prose should *just suggest* poetical rhythm (and other poetical devices) but should never pass over into continuous poetry; while good poetry should *just suggest* the prose rhythms, which we use in common life, but should never become continuous prose. Everything is here a matter of degree.

CHAPTER IV

POSITIVE OR CONSTRUCTIVE PREPARATION

It is now time to resume the consideration of the appreciation lesson itself. The readers of Chapters I and II might be inclined to infer that the chief recipes for carrying the lesson to a successful conclusion are two: (*a*) make an energetic first impression; and (*b*) keep distractions away. But the problem is much more complex than this. The first impression is certainly important; and it is so gravely interfered with by distractions of any kind that the removal of the latter is a cardinal item in the technique of the lesson. We may call this the principle of *negative preparation.* But there is need of a more subtle kind of preparation. Negative preparation gives appreciation a chance to arise; it does not contribute actively to appreciation itself. That is the task of *positive preparation.*

Grouping ideas together as a source of æsthetic pleasure. — M. Cousinet has rightly traced much of the highest æsthetic pleasure to the "grouping together of ideas," — the reinforcing of crude admirations by means of such intellectual elements as interpretations, memories, contrasts, and the like. Now if

such " groupings " and " reinforcings " are within the possibilities of pedagogy, it is plain that pedagogy can positively *create* æsthetic pleasure. The reinforcement of the word " affinity " by the word " love " is only a type of what may take place a thousand times. We here enter a most fascinating realm of educational possibilities.

There are limits to the possibilities, of course. The word " love " — at any rate in the sense in which Maeterlinck uses it in his *Intelligence of Flowers* — stands for an experience which children are too young to have had; consequently all " nuptial " metaphors can never mean very much for the child, nor, indeed, can they ever mean so much for the passionless as for the passionate. School can provide instruction, but it is limited in the forms of direct experience that it can provide. Much, however, can be done.

We have seen that a metaphor or simile implies two ideas, and sometimes, indeed, as in the " blind mouths " passage[1] in Milton's *Lycidas*, — more than two ideas, in which case it may be a mixed metaphor. The reader should study with care Ruskin's exposition of that passage in *Sesame and Lilies*. He will learn from it that, when a great writer uses a powerful and striking word, we are faithless to him if we allow the meaning of the word to be attenuated or lost.

[1] "Blind mouths! that scarce themselves know how to hold a sheep hook."

The theme of the present chapter is how this disastrous result may be prevented.

Analysis of some metaphors. — Londoners speak of their parks as the "lungs" of the city; but if we have never heard of lungs, or have only a vague idea of their function, the metaphor is meaningless, just as it would have been meaningless to Shakespeare with his inadequate ideas of the circulation of the blood. Conversely, if we have a rich knowledge of the function of the lungs, we shall probably see, better than most people, the extreme appropriateness of calling the parks "lungs," and we shall realize that the person who first used this metaphor caught and crystallized a certain connection between ideas — a connection which, obvious though it may now seem, would occur only to one person perhaps in ten thousand.

Take again the word "rack." In Shakespeare's plays, it has two meanings. Prospero says toward the end of *The Tempest:* —

> "These our actors,
> As I foretold you, were all spirits, and
> Are melted into air, into thin air:
> And like the baseless fabric of this vision,
> The cloud-capped towers, the great globe itself,
> Yea, all which it inherit shall dissolve,
> And, like this insubstantial pageant faded,
> Leave not a rack behind."

Here, of course, the word "rack" means a whisp of vapor (German, *Rauch*). Perhaps it is hardly necessary for the teacher to explain such a word as this in advance, unfamiliar though it is; the context prevents any serious misapprehension. But the word "rack" was also used in Shakespeare's (or Bacon's) time to designate an instrument by which the human frame could be diabolically tortured and pulled asunder. Hallam tells us that "the rack seldom stood idle in the Tower for all the latter part of Elizabeth's reign"; thus the word was a familiar one; it meant something. To-day we can regain the word, or understand its meaning in the minds of men three centuries ago, only by reading some harrowing account of Tudor or Stuart times. If we have lived imaginatively or vicariously through some of these typical experiences, we are in a position to appreciate the words uttered by Kent toward the end of *King Lear*. The old monarch is at his last gasp; the busybodies standing around him cry to him in their crude and meaningless sympathy to "Look up!" — to him who had been torn between his egoism and his affection in his contest with Cordelia, and who, in the later contest with Goneril and Regan, had run like a baffled animal from one to the other. It was to this old man, from whom, as the last blow of all, Cordelia had now been taken, that the bystanders call out, "My lord, look up!" Cannot we see the

exquisite appropriateness of Kent's reply to their importunities, —

> "O, let him pass! he hates him
> That would upon the rack of this tough world
> Stretch him out longer."

The word "rack" is the one and only word that seems to fit Lear's tragic experience. Job had his trials too, but his nature was not pulled asunder *quite* as Lear's was. Under the "buffetings of chance" his head was bloody; but the buffetings were external as buffetings usually are. Œdipus was pursued by a malignant destiny and caught in a trap devised, as it seemed, by some devil for his destruction; but his terrible sorrow was one gigantic thing, a kind of enemy from without. The buffetings of Job and the trap of Œdipus were different from the *rack* on which Lear was stretched.

Another great example of the use of metaphor may be found in the twenty-third Psalm: —

"The Lord is my shepherd —"

No, a thousand times No!

"The Lord is my SHEPHERD, I shall not want."

The whole weight of the psalm is upon that one word, "Shepherd."

"He maketh me to lie down in green pastures, he leadeth me beside the still waters.

"He restoreth my soul: he leadeth me in the paths of righteousness, for his name's sake.

"Yea, though I walk through the valley of the shadow of death, I will fear no evil,

"For thou art with me, thy rod and thy staff they comfort me. . ."

What is the mistake that is commonly made in dealing with this Psalm? It is one of the ever-recurring mistakes that dog our lessons in literature: using metaphors and similes in a feeble way, making no attempt, — except *post hoc* attempts or afterthoughts, — to *load the metaphor or simile with meaning* before allowing it to be used at all. The Psalm has six verses; five of them are concerned with a sheep and a shepherd, *and with nothing else*. We must drink deep of pastoral life before we can appreciate the Psalm at all. We must even drink deep of the geography of Palestine, for the "valley of the shadow of death" meant one of the many ravines of the land, haunted by robbers and by wild beasts, and gloomy even at midday. And "green pastures" similarly meant, to the Oriental in his half-parched lands, ten times more than it can mean to us. Nay, "the paths of righteousness" are not paths of righteousness at all; the idea is "right paths," "right tracks," as opposed to delusive tracks that lead the flocks nowhere. "Thou preparest a table before me in the presence of mine enemies"! the shepherd

prepares a resting place for the flock at night, roots out adders and scorpions, and dresses the wounds of the sheep with oil before they settle down for the night.

When we have grasped all this, we begin to perceive the magnificence of the matchless twenty-third Psalm. But if we prematurely meddle with the metaphor, — pulling it asunder though hardly born; if we explain that the "valley of the shadow of death" meant "death" and that the paths of righteousness meant the paths of virtue and respectability; we may be teaching theology well, but we are teaching literature badly.

Reviving attenuated and lost meanings. — Not infrequently the meanings that formerly attached to certain words have weakened, and it becomes the duty of the teacher of poetry to revitalize them. The word "charming" is a case in point. When Imogen says, in *Cymbeline*, —

> "Or ere I could
> Give him that parting kiss which I had set
> Betwixt two charming words, comes in my father,"

she meant by "charming," enchanting — working a kind of magical protection for her lover. At the beginning of the eighth book of *Paradise Lost*, the same word, although a little weaker than in the instance just cited, is far stronger than when used in ordinary conversation to-day: —

"The angel ended, and in Adam's ear
So charming left his voice, that he awhile
Thought him still speaking, still stood fixed to hear;
Then, as new waked, thus gratefully replied."

The notion of magical enchantment still remains in this passage.

When Olivia in *Twelfth Night* says to Viola:—

"What might you think?
Have you not set mine honor at the stake,
And baited it with all the unmuzzled thoughts
That tyrannous heart can think?"

she is, of course, referring to bear baiting. The metaphor is coldly understandable by us even to-day, but we hardly feel its power. Nor do we feel the full power of Hamlet's "mutines in the bilboes" — perhaps we do not even know what "bilboes" were, nor the vexatious restraint, often passing into anguish, which they inflicted on the unfortunate "mutines."

In the present state of school time-tables it will perhaps be impossible to give a large amount of time to the task of making meaningful all of the words that the pupils meet in the literature they read; but much work of this type will have to be done if the full possibilities of lessons in appreciation are to be realized.

Words may meet a more unhappy fate than merely to be attenuated in meaning. They may lose *all* meaning, or they may acquire a meaning far removed

from their original. Are we to allow such words to be dumped down before a class and thus create wonderment and distraction? Yes — if our concern is something less than appreciation; if, for example, it is the scientific study of words in and for themselves. But if our concern is appreciation, we must be very cautious of allowing such interferences with limpid understanding and pure delight.

Practical corollary: pioneer the metaphor. — To what, now, does the preceding discussion point? It points once more to the necessity of *red-letter lessons*, preceded (days, weeks, or perhaps months in advance) by phases of positive as well as of negative preparation. It may be excusable to exclude real literature from the preadolescent schools, or it may be excusable to employ literature for liturgical purposes only — as a part of a stately School Ritual; but it is *not* legitimate to teach literature in a feeble, hurried, makeshift, *ad hoc* manner and without painstaking preparation. If a child is to appreciate a great metaphor we must supply him with experience that will make it meaningful; and if he is to appreciate the subtle appropriateness of words whose meanings have been weakened or lost, we must do something — unfortunately we can usually do but little — to make that appropriateness evident.

The spirit that dominates the school organization will obviously be a large factor in determining the

efficiency of such work. If all lessons are regarded as of equal importance, " red-letter lessons " are out of the question; and in conditions of this sort, preparation far in advance will be shirked by the teacher. He will not waste time in *pioneering* a metaphor which is to be used only after the lapse of two or three months. In short, few teachers will have the incentive to do teaching of this subtle kind unless supervisors, inspectors, and superintendents are far-seeing enough to place a premium upon it. But if a premium is placed upon these red-letter lessons — if the teacher recognizes that here is an opportunity for adventurous achievement in his own field — such lessons will be given and given well.

And in employing this type of teaching, the teacher may discover appreciative possibilities of an unexpected kind in the child. Indeed, the child — primed up with " shepherd " ideas and " rack " ideas and the like — may actually appreciate literature more ecstatically than the adult. For there is such a thing as " presentative activity " in ideas; and if the word " rack " has been artificially made to carry a fresher and more vigorous meaning for the inexperienced child than for the experienced adult — skillful teaching is probably able to effect this — there is little doubt that the child will warmly appreciate things that would leave the adult cold.

It is difficult to assign, at present, any definite limit

to the application of this principle. If poetical metaphors are to be taken seriously, there is no option in the matter. The "fairy flax" and the "hawthorn buds" of the *Wreck of the Hesperus* must be shown to the pupils before the poem itself is heard; though whether hours, days, or weeks in advance is a matter for the teacher to decide. In some cases, doubtless, only a brief period should elapse between the two events, and recency itself may often be an advantage. In other cases, where more remotely subtle associational values of a word have to be built up, recency would be fatal. But the general nature of the policy to be pursued is unaffected by differences of detail. If poetry is to be treated seriously in school (and I repeat that there are legitimate doubts on this matter — doubts which experiment and careful observation alone can solve), then we must treat metaphors seriously; and this is possible only in some such way as has been indicated.

The employment of familiarity. — There are, of course, other forms of "positive preparation" than the one above discussed. The "overture" to an opera is usually a collection of the melodies that will appear in the body of the opera itself. The musician introduces them at the outset in order that the pleasurableness of familiarity may enhance the pleasurableness of the musical beauty of the passages. Now, this "overture" type of "positive preparation"

is important in the appreciation of poetry and prose as well as in the appreciation of music. The teacher may deliberately seek to enhance the effectiveness of a great passage by quoting fragments of it long in advance of its systematic presentation. The " apperception " here is cruder and more primitive in type than that involved in the appreciation of metaphors and similes, but it is hardly less important. It illustrates a fundamental principle which the philosophy of æsthetics has never adequately recognized: the principle, namely, that familiarity, habituation, and custom are prime factors in determining our likes and dislikes.

CHAPTER V

THE THRESHOLD OF THE LESSON — AND OVER

HITHERTO I have been considering very far-away devices of preparing pupils for appreciating a work of art. But preparation cannot go on forever. The time comes when the lesson itself must be given. But now, on the very threshold of it, the need for still other modes of preparation becomes manifest, though some of these concern the preparation of the *teacher* rather than of the pupil.

Wagner again. — A very important phase of the teacher's preparation is indicated clearly by Wagner: —

> "I tried to get the three hundred singers into a state of genuine ecstasy. For instance, I succeeded in demonstrating to the basses that the celebrated passage . . . could not be sung in an ordinary manner, but must, as it were, be proclaimed with the greatest rapture."

In the present case we are concerned not with three hundred singers but with one teacher, and the practical inference for him is that he should get *himself*, like them, into a state of what Wagner calls "ecstasy" or "rapture." If this is impossible, — if the poem does not appeal to him and if he can generate no

enthusiasm for it, — he should ask to be relieved of the task of teaching it.

Wagner gives us further details of how he prepared his orchestra for an expressive rendering of the *Ninth Symphony:* —

"I made all kinds of notes myself in the various parts, so as to make sure that their interpretation would be as clear and as colored as possible."

Now the teacher, to be successful, must take analogous steps. He must go over the poem or the passage to himself, again and again, trying one mode of emphasis after another, stopping here, stopping there, reading a phrase slowly, reading it fast, and at last deciding in his own mind which is the very best mode of all; and then, if necessary, he should mark this mode on his copy. Not that there is any one way of reading a passage that can be safely prescribed for *all* people; but there will be one way for each individual, and he must find it out if he is to make a success of the appreciation lesson.

Consider, for example, the closing lines in Keats's *Ode to Psyche:* —

"And there shall be for thee all soft delight
That shadowy thought can win,
A bright torch and a casement ope at night,
To let the warm love in."

There are two distinct ways in which, before now, I have read these lines. One way is to make a long pause after the

word "love"; this produces an effect of wistful realization or consummation; the visitant comes *at last*, and the heart is at rest. But the lines may also be read rapidly and without any such pause; there is then more bustle and swoop. Who is to say which is the better rendering? One thing is certain; we must not *compromise* in matters of expression; we must choose our rendering and make it a very definite one for our pupils' ears; it must be, as Wagner said, "clear and colored." Better to be guilty of exaggeration here than of tameness: better to force into the poet's lines more meaning than was intended than to leave any shade of meaning out. "If in a matter of scholarship it is well to be safe or even to 'hedge,' in a matter of Art any such cowardice is fatal." [1]

But even marks of expression inserted in the teacher's printed copy may not be enough. He should generally *know the poem by heart.* I speak doubtfully, because to know a poem too well is, in some cases, to lose interest in it. Actors, after a long season, become machines, and lose in feeling what they gain in facility; they are "overtrained." Wagner, indeed, refers to this in another passage of his *Autobiography;* his *Tannhäuser* artistes were overtrained during the famous Paris struggle. But to know a poem or a song inadequately is far more fatal. The principle of "distraction" comes in here; instead of being free to express the emotion of the poem, the teacher, in order to know the words that come next, has constantly to refer to his copy,

[1] Gilbert Murray, *Euripides*, p. ix.

thus scattering his attention and dissipating his emotion. Probably, as already remarked, individuals differ; but there is evidently a strong case for knowing the poem *well* if not *by heart*.

"**Immediate preparation.**" — And now, at last, the teacher is ready for his lesson. But are the pupils ready? Certainly they are more nearly in the attitude that is favorable to keen appreciation than they would have been if negative and positive preparation had been neglected. But are there no finishing touches to be given to the long process discussed in the preceding chapters? I think that there are. There is a need for something that may be called *immediate preparation*.

One is reminded of the traditional "formal steps" of the Herbartians. The first of these, as applied to a lesson-unit,[1] is known as "preparation"; and, although I am not aware that either Herbart or his follower Ziller recommended the pioneering of metaphors and the other devices discussed above, and although Ziller was perhaps too keenly interested in the notion of a definite "lesson" (or "method-unit") to contemplate the possibility of this far-away and almost discursive preparation, both men would

[1] Perhaps I ought to point out here that a complete "lesson" is not conceived in this book as a single period of thirty, forty, or sixty minutes' duration. It may be of any length and be distributed over minutes, days, weeks, or months.

doubtless have approved of the general procedure here suggested; it is, in fact, an obvious corollary from their basic doctrine of "apperception."

The five formal steps. — Consider the function of preparation in the scheme of the five steps.[1] This first step has often been criticized on the ground that it deteriorates into a discursive and mystifying talk, — a mere waste of the pupils' time, — while the lesson itself is kept waiting. Particularly has it been criticized when attempts have been made to "educe" from the pupils things that they cannot be expected to know or at best can only guess at. Some educationists have even objected, less justly, to Ziller's proposal that the "aim" of the lesson should be clearly stated to the pupils.

Yet surely something akin to "stating the aim" should be a phase of most lessons. Great epic poems have rightly begun with a summary of their theme: "Achilles' wrath" in the *Iliad;* "Arms and the man," in the *Æneid;* "Man's first disobedience" in *Para-*

[1] First step: Preparation
Second step: Presentation
} Observing:

Third step: Association (Sometimes called Comparison and Abstraction)
Fourth step: Formulation (Sometimes called Generalization)
} Thinking

Fifth step: Application — Applying

dise Lost; and there is every reason why our lesson should begin in somewhat the same way. Sometimes the aim of a lesson can only be vaguely expressed, for until actually attained it cannot be fully grasped; still, Ziller's principle is essentially a sound one, and is closely akin to the previous proposal that anticipatory excitement should be worked up.

Ziller went further than this. He maintained that, during the step of preparation, the teacher should call up such ideas as would help the process of apperception in the second stage of the lesson (presentation), and prevent the material there presented from paralyzing by its suddenness and unfamiliarity. Here again he seems to be thoroughly justified. The only necessary amendment to his proposal is that this process should extend further back and be elaborated into the positive and negative preparation of the present book.

In *Flachsmann als Erzieher*, an educational drama deservedly popular in Germany, the function of the step of preparation in the appreciation lesson has been impressively set forth. Dr. Prell, the school inspector, is speaking to the hero of the play, the classmaster, Fleming: —

"Your literature lesson was particularly good. Superb. Just superb. I never thought a real lyric could be brought home to a child. I see it can be done. You did not tear or hack the poem. You first carefully prepared the mind and

mood; you got the soil ready for the poem, within the children, and then you raised the whole living plant, rootlets and all, and planted it straight in the children's hearts. Not first in their heads. That was a solemn moment. There was the true consecration of art. . . . You could hear their hearts throb. I must confess to you mine throbbed too. I, too, was your scholar. . . . When you stopped all the children gave a — Ha! I gave one too."

There are several points here to be noted already familiar, by implication, to the reader. There is, for example, a protest against " tearing and hacking " a poem, the dispensing of it in bits, in single phrases, or single stanzas, so that no continuous wave of apperception and appreciation is possible. To a discussion of that fatal policy we shall return at a later stage. But if it is important that the poem should not be " torn and hacked," it is equally obvious that the teacher must not intercalate explanations of words, or, still worse, a catechism on the meanings of words, during the appreciation lesson itself. Thus again we are driven back to negative and positive preparation. But something more, something in addition even to this, must precede the giving of the poem. It is the preparation of the " mind and mood." But unfortunately our manuals of school methods do not give us much help here, though moods and attitudes are of importance in connection with every form of mental activity, and are of basic importance in connection with appreciation.

Preparing the mind and mood. — What, then, is to be done? It would not be difficult to answer the question if we knew what poem was to be taught. For poems *in general*, it is impossible to provide a "blanket" prescription. Each poem is an individual thing and needs its own specific treatment.

In some cases, the mere vague "statement of the aim," following upon the working up of anticipatory interest, may be quite enough in itself; "I am going to recite to you a poem about a great man who . . . (or a famous episode which . . .)," and if the poet's life or the famous episode is already known, this task should be fairly easy. In other cases, and particularly when the poem is greater on the intellectual than on the sensuous or rhythmical side, a problem or question may be propounded for solution: "What do you think the people were doing (or ought to have done) during that great event? . . . Now listen to this." Sometimes the problem itself may be one of poetical form. "I am going to recite to you a poem in a very different kind of meter from the last, and I shall ask you to tell me what you think about it." Professor Bagley mentions the case of a teacher who prefaced the reading of Dryden's *Alexander's Feast* by the remark, "This poem contains two of the finest lines in English literature. Try to find them." The class was, of course, "all attention" to discover the lines.

But Dr. Prell meant something more even than this by "preparing the mind and the mood." In the case of poems that, like Tennyson's *Break, Break, Break*, touch deep chords of human emotion, something more than stating the aim or propounding a problem is required; a solemn hush may here be the favorable environmental condition for the most effective appreciation. Perhaps some recalled memory of a sorrow or a loss — far enough in the past to have lost the poignancy of anguish — should preface the hearing of the poem itself. One is here, of course, assuming in the teacher very high and almost magical qualities which will enable him to play upon his class as a skilled musician might play upon the keys of a musical instrument, or, to change the illustration, as Antony played upon the emotions of the crowd assembled in the Forum. The successful teacher of literature must be able now to tease his class into the critical attitude suitable for the reception of a problematic, argumentative poem, now to excite them into the boiling-point condition of emotional temperature that is essential to the appreciation of a poem of heroism or of dramatic conflict between right and wrong, and now to chill their hearts with anticipatory dread, somewhat after the fashion of Edgar Allen Poe's opening paragraphs to *Shadow, Silence*, and others of his gruesome tales.[1]

[1] There are possibilities, too, in color decoration.

More than these few hints it is impossible to give in the present stage of our knowledge concerning the intricate psychology of what we call attitudes and moods. The hints are all too meager; but if they do nothing more than direct the reader's attention to the importance of the problem at issue they will not have been made in vain.

CHAPTER VI

THE HOUR OF APPRECIATION

THE teacher has prepared the "mind and the mood" and is at last ready to present the new poem to the class. In fact, the main business of the appreciation lesson has now to be accomplished.

Read as if you were Talking? What rule of procedure is he to follow? Almost exactly the opposite one to the rule commonly promulgated in schools, "Read as if you were talking."

Many years ago Coleridge pointed out the pedagogical error "of tormenting poor children to enforce the necessity of reading as they would talk:"—

"In order to cure them of *singing*, as it is called, that is, of too great difference, the child is made to repeat the words with his eyes off the book; and then, indeed, his tones resemble talking, as far as his fears, tears, and trembling will permit. But as soon as the eye is again directed to the printed page, the spell begins anew; for an instinctive sense tells the child's feelings that to utter its own momentary thoughts, and to recite the written thought of another, are two widely different things."[1]

[1] S. T. Coleridge, *Biographia Literaria*, ch. xviii. (It would appear from what Coleridge says that Joseph Lancaster, of "monitorial" fame, was responsible for the maxim against which he protests.)

Coleridge is here referring to ordinary prose, not to stately prose or poetry; his words would be still more — far more — pertinent if applied to them; and indeed he specifically argues against Wordsworth's principle that there is or should be no essential difference between verse and prose.

It is not difficult to understand how this maxim arose. The child cannot possibly throw into his reading voice the natural intonations of ordinary speech because in the latter the starting point is a *thought*, which then proceeds to clothe itself in a complete or ostensibly complete set of rhythms. In reading, on the other hand, the starting point is a printed sign, perhaps itself only half familiar to the child. The two processes evidently stand in sharp contrast; the teacher feels this, and tries to make the one process resemble the other. Of course there is no reason, once the child has interpreted the printed signs (*i.e.* has grasped the *thought* they convey) why the teacher should not direct the child to say the sentence in a "natural" fashion. But we must never forget that the expression of secondhand thoughts can never be quite so vigorous and lively as the expression of our own thoughts, at least until almost innumerable repetitions accompanied by powerful appreciation have made the thoughts quite our own. And we must never forget that the expression of secondhand thoughts is, consequently, less valuable *as a means of training in the art of expression* than the

expression of spontaneous and so-called original thoughts. On the other hand the secondhand thoughts of great men expressed in poetry or in fine prose demand a style and dignity that we do not commonly employ for our own.

Bernard Shaw's opinion of the elocutionist. — The elocutionist's attempt to " read as he would talk " has led Bernard Shaw to describe him as a " born fool," — in which capacity, " observing with pain that poets have a weakness for imparting to their dramatic dialogue a quality which he describes and deplores as ' sing-song,' he devotes his life to the art of breaking up verse in such a way as to make it sound like insanely pompous prose." [1] Clearly, if a poet has deliberately emphasized his purpose by imposing regular rhythms on his work, it cannot be right for us to destroy or obscure those rhythms. But it has already been pointed out that the finest blank verse is fine because its authors knew how to employ the natural prose rhythms of ordinary speech. " He hates him that would upon the rack of this tough world stretch him out longer " is far more nearly related to grand prose than to lyrical poetry. Poetical rhythm is there, but it is interwoven subtly with prose rhythm.

On the other hand, Shakespeare's earlier plays are written in a style much less close to a natural prose. They are full, as Mr. Shaw says, of the " naïve delight

[1] *Dramatic Opinions and Essays*, i, p. 26.

of pure oscillation, to be enjoyed as an Italian enjoys a barcarolle, or a child a swing." Their rhetorical effect is grand, but there is an absence of the supreme poignancy which has made many passages in *Macbeth*, *Lear*, *Othello*, and *Hamlet* immortal.

> "How oft the sight of means to do ill deeds
> Make ill deeds done"

in *King John* is fine, but it is not equal to

> "Duncan is in his grave.
> After life's fitful fever he sleeps well."

Two rules for expression. — From this brief discussion, two rules may be deduced: —

(1) *Do not use a base, colloquial style in the belief that this is "reading as if you were speaking."*

I have heard the Bible read in two ways, equally unworthy of its place in literature and in thought. The first way was a ridiculous chant-like sing-song, affected by the clergy. The second, a kind of protest against this, was familiar, vulgar, and chatty. I can conceive of very few instances in which a teacher should use a base colloquial style in reading poetry. A few pieces of Kipling and of Browning (one from the latter is a school favorite, *The Pied Piper of Hamelin*) demand something of this sort, but almost all poems worthy of being given a place in our lessons in appreciation demand dignity of treatment.

(2) *Preserve, therefore, the rhythm of the poem.*

In the greatest blank verse, the more "naturally" you read — the more feelingly and understandingly — the more rhythmically you will read. The great poet really does the work for you and you cannot go wrong except from haste or from obeying the maxims of the elocutionist. In mediocre blank verse and in rhyming poetry there will be occasional opposition between rhythm and sense. In that case judge for yourself, but do not hesitate sometimes to give rhythm your vote, and enjoy the poem "as an Italian a barcarolle or a child a swing." Throw to the winds the strange notion that rhythm should be destroyed by every means in your power, — the absurd notion that if, for example, there is no comma at the end of a metrical line you must run on at double-quick speed in order to conceal the fact that there are metrical lines at all. This policy of "curing the children of singing" has done untold mischief.

As a general rule, then, it may be said that regular rhythm is all-important; but as the child grows older, his "ear" for rhythm may become sufficiently delicate to justify various apparent irregularities introduced for the sake of expressiveness. To set ourselves to destroy rhythm as if it were an accursed thing is a perfectly fatuous procedure.

It is safe to say that the teacher in reading poetry should pay scant attention to the printer's stops; he should make his own; and this kind of thing he should especially avoid: —

"The shades of night were falling fast
As through an Alpine village | passed
A youth | who bore mid snow and ice
A banner | with this strange device
Excelsior."

Quite enough continuity between one metrical line and another is preserved by means of a rising inflection of the voice at the words "passed" and "ice"; if the teacher gives *this*, he can, if he choose, make pauses of considerable length.

Pronunciation of proper names. — Not only is there a tendency among elocutionists and teachers to ignore or weaken the rhythm of a poem, but now and then there is what seems to be a deliberate selection of the most impossible pronunciations of proper names in order to pervert or annihilate it. This is fortunately rare, but cases of the kind have come to my notice either from observation or from hearsay. I take for illustration a passage from *Hiawatha*: —

"Two good friends had Hiawatha,
Singled out from all the others,
Bound to him in closest union,
And to whom he gave the right hand
Of his heart in joy and sorrow;
Chibiabos the musician
And the very strong man Kwasind.

"Most beloved of Hiawatha
Was the gentle Chibiabos. . . ."

Actually, I have heard " Chibiábos " transformed into " Chíbiabos," and the regular trochees of the poem thus utterly ruined!

Again: a certain king of Clusium

"By the Nine Gods he swore
That the great house of Tarquin
Should suffer wrong no more.
By the Nine Gods he swore it
And named a trysting day,
And bade his messengers ride forth
East and west and south and north
To summon his array.

"East and west and south and north
The messengers ride fast,
And tower and town and cottage
Have heard the trumpet's blast.
Shame on the false Etruscan
Who lingers in his home
When Porsena of Clusium
Is on the march to Rome."

The word " Pórsena " has been deliberately and perversely changed to " Porséna " in order to ruin the rhythm!

Classical meters. — One more word on the subject of rhythm. If the teacher tries to teach such a poem as *Evangeline* he must first realize that each line of it is supposed to represent a classical (Greek or Latin) verse of six feet, with each foot either a dactyl (— ∪ ∪)

or a spondee (— —), the fifth foot invariably the former and the sixth generally the latter.

— ∪ ∪— ∪∪ — ∪ ∪ — ∪ ∪ —∪∪ — —
In the Acadian land on the shores of the basin of Minas . . .

The attempt to write hexameters in English is not usually regarded with favor, because length of syllable is not the basis of our poetry, but rather accent and certain natural prose rhythms. Still there are a good many so-called hexameters imbedded in English prose: Dickens, in his eloquent moments, lapses or rises into them, and they are not uncommon in the Bible, *e.g.* —

"God is gone up with a shout, the Lord with the sound of a trumpet."
"Israel doth not know, my people doth not consider."

In any case, if such a poem as *Evangeline* is attempted, the hexametric structure must be preserved and not ruined through ignorance or through straining after a jerky, colloquial "expressiveness."

The preservation of poetical units. — It has been urged that the first impression of a work of art is of unique importance. *But it must be a total impression,* — an impression of the whole, not of dissected scraps. The teacher of appreciation should not "tear and hack the poem."

For this reason the teacher must select his units with great care and generally they should be either complete poems or substantial fragments of a defi-

nitely unitary character. Of course the notion of a "unit" is relative, for one unit may exist within another. Single quotations of even a few words separated from their context may, because of their compactness of thought and perfection of language, be quite legitimately regarded as units.

> "The gods are just and of our innocent vices
> Make instruments to plague us."

> "As flies to wanton boys so we to the gods;
> They kill us for their sport."

Although these passages would be immensely benefited by having their context supplied, they possess a relative unity of their own, and no one but a pedant would forbid a senior pupil to learn them without learning the whole of *King Lear*. In other cases, a single stanza may be legitimately regarded as a unit.[1] When, therefore, it is affirmed that the teacher should employ only poetical units, the advice must be interpreted broadly and sensibly.

In my schooldays, long before the "lesson in appreciation," and long before principles of "first impression" and "total impression" had been worked out, we were required to learn one hundred lines of poetry every year. In fact, our regular name for this work was not poetry, or literature, but "lines." One selected poem was Macaulay's *Horatius*. But, instead of the teacher's reciting the whole inspiring work, resonant with splendid names like "Cortona" and "Pampeluna," and

[1] See examples for Arnold and Whittier, p. 37.

subsequently allowing us to select passages for personal recitation, he was so bent upon getting the one hundred lines securely lodged in our memories, that he read or recited nothing of the first third of the poem, and after a mere hint of the Etruscan invasion, commenced with the unpromising word, "but."

> "But the consul's brow was sad,
> And the consul's speech was low."

It is surely obvious that we cannot work up contrasts, climaxes, or other effects of consecutiveness if we " tear and hack the poem " into *disjecta membra*. Consider, in *The Wreck of the Hesperus* — a beautiful ballad, almost universally ignored by teachers in England on the ground of its being " hackneyed " and not so well known as it should be in America — the three stanzas in which the girl appeals to her father in a crescendo of anxiety. She has heard the church bells; she has heard the sound of the guns; she sees a gleaming light. To keep these stanzas in isolation from each other is to lose completely the climax to which the poet has so artfully worked up.

Of course the temptation to break a poem into fragments is not so powerful at this stage as at a later and more familiar stage, when the pupil is directed to learn the poem by heart, as I had to learn *Horatius*. Reading or reciting *to* a class is even now a rare thing in English schools and only a little less rare in America. But the warning may not be wholly useless even at this place in the discussion.

The " flavor " of words and the cause of it. — Not only should we preserve the artistic unities, but we should scrupulously preserve — we should sometimes seek to intensify — the *flavor* of words. This does not refer to the associational devices discussed under the head of positive preparation and illustrated by words like " rack " ; the reference here is to the " flavor " of *words as such — apart from their meaning.*

From causes deeply rooted in our nervous organization, certain sounds and combinations of sounds strike us as pleasant and certain others as neutral or unpleasant. Most people would admit that words like " Paradise," " Perugino," " Arabia," " Urania," " Daphne," " Leonardo," " Mozambique," " Orontes " " Alabama," " Minnehaha," " California," are beautiful words. What makes them beautiful? It is sometimes hard to answer this question, but generally we find that beautiful words contain liquid sounds (*l* and *r*) and long vowels; also perhaps nasal sounds (*n*, *m*) and soft soothing sounds (*z*, *th*). Vaguely we can see the principle of non-distraction operative here; awkward, difficult consonantal combinations (sts, ct, etc.) are not beautiful.

And what makes a *phrase* or a *verse* beautiful from this point of view? Partly the presence of beautiful words but also the presence of alliterative and assonantal combinations of words. Alliteration is the repetition of a certain consonant (usually at the begin-

ning of a word) and assonance is the repetition of a vowel.

Repetition. — We here alight upon a most fundamental principle of æsthetics, — as important in music as in poetry and in plastic ornament as in music. An element of expectation, an element of "I told you that was coming," adds notably to the pleasure of life, and when it is combined with the element of ease supplied by repetition, it explains much of the pleasure of poetry. Rhyme itself is one form of repetition, so is rhythm, and so is the "parallelism" of Hebrew poetry as in the passage above quoted: —

> "God is gone up with a shout,
> The Lord with the sound of a trumpet."

Time after time we find that a line or phrase which has struck our fancy owes its charm to repetition in one or another of these forms.

It is said that a small boy, on being asked which verse of the Bible he liked best, voted for

> "That ancient river, the river Kishon."

No doubt the charm of the line was due in part to its four *r*'s. My own youthful fancy was impressed by the line,

> "Is not this great Babylon that I have built?"

The word "Babylon" seemed to me a magnificent word, and its *b*'s are further alliterated in the word "built." A friend of mine was as a boy greatly impressed by Dryden's couplet: —

> "War, he sung, is toil and trouble,
> Honor but an empty bubble."

Maybe, in addition to the alliterated *t* and *b*, some haunting memory of Shakespeare's

"Bubble, bubble, toil and trouble,"

may have reinforced the charm of the couplet, for such reinforcements are of large importance in æsthetics as shown at the end of Chapter IV.

The " refrain," often of a liturgical or semi-liturgical character, is one among the many effective forms of repetition. *Hiawatha* is full of it — the " Hi-aw-ha " and " Way-ha-way " of the chorus in Section XV is one example among many. And in the following passage from Bernard Shaw its effectiveness in prose is seen to be as great as in poetry : —

"In my dreams [heaven] is a country where the State is the Church and the Church the people : three in one and one in three. It is a commonwealth in which work is play and play is life : three in one and one in three. It is a temple in which the priest is the worshipper and the worshipper the worshipped : three in one and one in three. It is a godhead in which all life is human and all humanity divine : three in one and one in three." [1]

Milton's mastery of words. — Milton had a keen sense for the flavor of words. Satan's approach to Eden is thus described : —

"As, when to them who sail
Beyond the Cape of Hope, and now are past
Mozambic, off at sea northeast winds blow

[1] *John Bull's Other Island.* Close to the end.

Sabean odors from the spicy shore
Of Araby the Blest, with such delay
Well pleased they slack their course, and many a league
Cheered with the grateful smell old Ocean smiles."

Note the alliteration in the fourth and fifth verses and the soft rich words, "Mozambic," "Sabean," "Araby." The very words seem to "blow odors," and one can almost see Milton with the liquid and alliterative phrase "Araby the Blest" in his mind, resolved to use it. I am inclined to believe, contrary to the common view, that large portions of *Paradise Lost*, if read to our school classes in the way such a poem should be read, would prove impressive and that we should find many children wishing to learn generous extracts from it.

Note, too, the subtle alliteration in the noble closing lines of the passage in which Milton pours out his sorrow and his hopes:—

"Fallen on evil days,
On evil days though fallen, and evil tongues,
In darkness and with dangers compassed round,
And solitude; yet not alone, while thou
Visitst my slumbers nightly, and while Morn
Purples the East. Still govern thou my song,
Urania, and fit audience find, though few."

In the following passage descriptive of Paradise, we find again a deliberate exploitation of beautiful words, mostly words that are rich in nasal, liquid, sibilant, and vowel sounds:—

"Not that fair field
Of Enna, where Proserpine gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered — which cost Ceres all that pain
To seek her through the world — nor that sweet grove
Of Daphne, by Orontes and the inspired
Castalian spring, might with this Paradise
Of Eden strive; nor that Nyseian isle,
Girt with the river Triton, where old Cham,
Whom Gentiles Ammon call and Libyan Jove
Hid Amalthea, and her florid son,
Young Bacchus, from his stepdame Rhea's eye;
Nor where Abassin Kings their issue guard,
Mount Amara (though this by some supposed
True Paradise) under the Ethiop line. . . ."

In the following passage, Milton again shows his love of impressive geographical names: —

"Harder beset
And more endangered than when Argo passed
Through Bosphorus betwixt the justling rocks,
Or when Ulysses on the larboard shunned
Charybdis, and by the other whirlpool steered."

Certainly if we teach poetry at all, we must deliberately seek to produce and emphasize alliterative and other effects, and in order to do this we must know, so to speak, what the words "taste like" in advance; we must explore them, exploit them, exhaust them. Strong metaphors are necessary here, and so I shall say, Let us make the reading of our poetry 'voluptuous.'

We must never forget, in short, that there is such a thing as pure æsthetic pleasure quite independent of intellectual or moral elements. We like to beat time with our feet to a march tune; we like to repeat sonorous even if meaningless phrases; we love recurrence, for the familiar has a certain fascination of its own.

The poetry of Swinburne. — The study of Swinburne is here particularly valuable. The sensuous beauty of his poetry richly compensates — so far as anything can compensate — for the occasional poverty of thought, the occasional lack of the highest moral vision. True, there is little in Swinburne corresponding to Milton's absolute perfection of phrase; there is a wild luxuriance of language, a love of words for their own sake, a repetition of the same metaphor in three or more forms only verbally distinguishable; and yet this very luxuriance and license may be extremely valuable for the somewhat tongue-tied teacher — brought up, perhaps, on the doctrine that the meaner and cruder a sentence is, the better it is. Above all, Swinburne is a master of the anapest, a metrical foot singularly little used by our poets, but, when used, rarely without strong effects, — witness Byron's *Destruction of Sennacherib*, or witness the stanzas from Swinburne himself descriptive of the Roman arena: —

> "On sands by the storm never shaken,
> Nor wet from the washing of tides;

Nor by foam of the waves overtaken,
Nor winds that the thunder bestrides;
But red from the print of thy paces,
Made smooth for the world and its lords,
Ringed round with the flame of fair faces,
And splendid with swords.

"There the gladiator, pale for thy pleasure,
Drew bitter and perilous breath;
There torments laid hold on the treasure
Of limbs too delicious for death;
When thy gardens were lit with live torches;
When the world was a steed for thy rein;
When the nations lay prone in thy porches,
Our Lady of Pain." [1]

There are most of Swinburne's faults here, — the same metaphor repeated three if not four times (lines 1 to 4), and the passion for alliteration, often resulting in the use of obviously artificial words (treasure, delicious); and yet there is a *rush* in the stanzas that almost takes one's breath away, and when the whole poem is read aloud at a sitting, it leaves the heart beating and the brain afire. It is not the mere wickedness of the poem (if, indeed, it is a wicked poem and not a passionately moral one) that is the cause of its astonishingly exciting quality; it is rather the sensuous music of its words and rhythms. Swinburne, then, is a good master for those teachers who have never felt the power of words; he is probably a very

[1] *Dolores.*

bad master for those who have already felt or overfelt it.

Rhythm and meaning. — Rhythm often has a close bearing on meaning. An example is found in *The Slave's Dream* of Longfellow, where a sudden change is made from iambic to anapæstic: —

"And then at furious speed he rode
Along the Niger's bank,
His bridle-reins were golden chains,
And with a martial clank,
At each leap he could feel his scabbard of steel
Smiting his stallion's flank."

The reason for the change in the fifth line is, of course, to suggest powerfully the galloping of the horse, which needs a triple rhythm (dactylic or anapæstic) such as Wagner employs in his *Ride of the Valkyries* music. In the next stage of the lesson in appreciation such points as these will be discussed by the teacher with his class, as will also the onomatopœic quality of such words as "clank" and "smiting," but in the present stage of the lesson it is the teacher's task simply to recite the poem in such a way that it will produce a "clear and colored" impression, so that the very maximum of effect may be extracted from the words he employs.

The function of the pause. — Violent effects, however, would sometimes be out of place. Consider the masterly little poem of Cowper, *The Loss of the*

Royal George. Here the poet has deliberately given us a hint in his extraordinarily short lines. Why did he make them so short? Simply to suggest the solemn tolling of a bell. Such a poem should be taken, on the average, five times as slowly as it is commonly read. Great pauses should break it up: —

"Toll for the brave!
The brave that are no more!
All sunk beneath the wave,
Fast by their native shore."

Whether every stanza of the poem should be taken equally slowly may be left to the judgment of the reader. In *The Wreck of the Hesperus*, too, a vast pause should ensue after the agonized reference to the "gleaming light."

The *long pause*, indeed, is not used so frequently in teaching poetry as it should be. It is one of the most effective devices known to poetical and musical art and should not be shortened and thus weakened. Wordsworth introduces a particularly impressive one in *Lucy Gray* just before the verses, —

"Yet some maintain that to this day
She is a living child."

In one of Hamlet's soliloquies, we find the two words,

"Yet I ——"

standing alone as a single verse, "poised for the four whole rhythm pulses," where the purpose of the

poet is to suggest that the utter self-loathing of the prince has almost choked the channels of expression.[1]

In *Macbeth* there is a passage which, unless broken up by pauses of quite abnormal length, loses much of its supreme dramatic quality: —

Macbeth. My dearest love,
Duncan comes here to-night.
Lady Macbeth. And when goes hence?
Macbeth. To-morrow —— as he purposes.

After the word "to-night" her eyes and his make eloquent play. Both of their faces are books where an observer could read strange matters. Macbeth knows perfectly well what is passing in his wife's mind. Words are almost superfluous, and when they come they are as few as may be.

"And when —— goes hence?"

Again comes the play of the eyes through twenty seconds, at the end of which he falters out his last pretense of not understanding: —

"To-morrow ——"

Whereupon the mask of silence and ambiguity, too ridiculous to be kept up longer, drops from both. Macbeth knows that Duncan will never leave the castle alive, and adds, in routine homage to the brutal truth: —

"—— as he purposes."

She, less hypocritical, bursts out with, —

"O never shall sun that morrow see."

Then, after a jest at his eager, doubtful mien, she falls back, womanlike, upon the practical details of the plot *about which not one word has yet been said by either of them, either in writing or by word of mouth.*

[1] Mark Liddell, *Introduction to Poetry.*

Of the pause in music more will be said later on, but it is worthy of note that this device is effective even in painting! "A cumulative gradation which suddenly stops has the same force in light and shade as a long line which suddenly changes into a short line of the opposite direction. They are both equivalent to a pause in music, awakening an attention at such a point, and only to be employed where there is something important to follow."[1] (Poore.)

Other rhetorical effects. — Not only should the inherent qualities of words be brought out by the teacher, and not only should rhythms and rhetorical effects receive due attention, but all of the resources of climax and anticlimax, including crescendos and diminuendos, should be employed. Macaulay's *Horatius* seems admirably adapted for school use because of its powerful and obvious rhetorical devices. The concluding stanzas, with their recurrent "when" and their climax, are admirable; and the single stanza which describes the emergence of Horatius from the water is a hardly less impressive crescendo: —

"And now he feels the bottom,
Now on dry earth he stands,
Now round him throng the fathers
To press his gory hands;
And now with shouts and clapping
And noise of weeping loud,
He enters through the river-gate
Borne by the joyous crowd."

There should be rising inflection almost to the extent of an octave in reciting this stanza, and toward the end the voice should slightly fall to convey the impression of finality, — crossing a summit or reaching a goal. The word "enters" should perhaps represent the highest voice pitch in the stanza.

* * * * * * *

But *jam satis!* It is conceivable that, in the years to come, the teacher will have so well learned the lesson conveyed by this chapter that the educationist's duty will be to hold him in, to tell him to be *less* expressive in his vivid and exciting renderings of poetry. That time is not yet. For the present he had better follow Wagner's plan *à propos* of the *Ninth Symphony* and seek to produce "as clear and colored an impression" as possible.

CHAPTER VII

THE FINAL STAGES

Dangers in " stages." — That there are dangers in laying much stress on " stages " or " steps " in the learning process can hardly be doubted. Indeed the real value of the Herbartian " formal steps " has been largely obscured by the fanatical rigidity with which they have been employed by some teachers who have imagined that every lesson should be forced into the same mold, and that omissions or modifications to suit particular exigencies should not be permitted. Implicitly it was assumed that there was no place for tact, personal judgment, native artistry, novel experiment, and the like. The scheme was made into an idol.

The dangers of dividing the appreciation lesson into steps or stages are at least two. In the first place, the teacher may be so impressed by the idea of a temporal sequence that he will not allow himself to alter their order or to blend two stages. In the second place, he may not realize the extent to which different types of subject-matter may call for different treatment. A poem like Browning's *Pied Piper*

is different in every respect from Swinburne's *A Match;*[1] the former contains a prosaic lesson in civics, and should be treated from the point of view of rational thought, with a flash or two of humor thrown in; the latter, with its rich alliterations and circular form, appeals almost wholly to our power of sensuous or æsthetic appreciation.

In many respects, therefore, it would be preferable to speak, not of "stages" or "steps," — for these words imply a fixed sequence, — but rather of "phases." The teacher would then deal first with whatever phase of his topic called for first treatment, and would then pass to the next most natural phase, always adapting his procedure to the needs of the occasion. Still, I think that the stages proposed in these chapters may correspond fairly well to the order of pedagogical events commonly called for in the lesson in appreciation. In any case, the young teacher needs some guidance, and although it is probable that the stages here proposed will need a thorough overhauling in the light of further experience, they may serve as a temporary guide pending the construction of a more effective scheme.

Stage five: æsthetic discussion. — Provided that the reader will keep in mind these warnings against a formal and mechanical application of the principles here laid down, he may ask, What stage (or phase)

[1] See a stanza from this poem, pp. 19–20.

of the appreciation lesson should ordinarily follow the presentation of the poem to the class? Negative preparation, positive preparation, — of these we took care long before the lesson itself was given; immediate preparation, presentation, — of these we have taken care during the lesson itself; what should come now?

I believe that the next step to take is something that we may rather clumsily call "æsthetic discussion." The impression of the poem as a whole is still fresh in the pupils' minds: wonderful words, rhymes, and rhythms still echo in their memories; before the echoes die down, the teacher should therefore ask, "What lines, what words, what phrases, do you like best?"

There is here a large opportunity for experiment and research of a most interesting kind. Let the teacher banish all chance of mutual suggestion among the pupils; let him get them to state in writing the lines or words that have pleased them most; let him also get them to report, if they can, their reasons for their choice (although this demand should not be made too formal or too exigent, for reasons will be hard to give in most cases); let him then collect the results and proceed with the lesson. Of course, if he is not experimenting but simply teaching, he need not ask the class to write down their preferences; he may simply ask for them orally in the mass. But if he cares to take the former course, he may be assured

that there is here an almost uncharted region of educational investigation.

It may be advisable for the teacher first to experiment on his adult friends before trying the children. I am inclined to think that, while the more subtle and powerful metaphors will remain unappreciated by children because of their lack of the experience which alone can give meaning to the metaphors, the situation will be quite different in matters of rhythm, rhyme, alliteration, and other sensuous factors. Here the tastes of the child may be found to approximate closely to those of the unspoiled adult. I once asked a class of girls from rather poor homes whether they liked the word "Armada." At first, of course, they did not understand the drift of the question, but after I had thoroughly and deliberately paralyzed all of their tendencies to "docility" (and this is particularly necessary with girls, who will greedily take a "cue" from the teacher or from some one of their companions), I asked the question again, and found that they *did* like the word. I followed this up with "Barcelona" and other words appearing in the poem, and the class finally came to the conclusion that Spanish words were uncommonly pleasing and melodic. I think adults would have come to the same conclusion. If Sir Henry Wotton's famous hymn, —

> "How happy is he born and taught
> That seeketh not another's will. . . ."

were read to a group of adults and then to a class of children, which line would be preferred? With the adults, the answer is, —

> "Lord of himself though not of lands";

and I suspect that the children would again agree with this choice. The alliterated *l* settles the matter, though most of

us may not realize that alliteration is present at all. The charm and quotability of the closing lines of Ophelia's speech to Laertes are, no doubt, due to the same factor: —

> "Himself the primrose path of dalliance treads
> And recks not his own rede."

Of course there will be dislikes as well as likes. Many of Browning's rhymes, as we have seen, are shockingly poor. In Webster's *Duchess of Malfi* occurs the passage, —

"Naught made me e'er go right but Heaven's scourge stick,"

where the sibilants of the last three words are awkward to utter, and such awkwardness, being "distracting," tends to destroy appreciation. I am not suggesting that either *The Grammarian's Funeral* or the *Duchess of Malfi* should be used in school, nor that poems with similar defects should not be used. I am simply urging the importance of noting, recording, and discussing with the pupils their dislikes as well as their likes, their prejudices as well as their appreciations.

The induction of æsthetic principles. — At first these likes and dislikes should be merely collected and recorded by the teacher; it would be a mistake to infer or expound æsthetic principles from a very few cases. But after a while the inferences would begin to clamor for recognition. "Armada," "Barcelona," for example, are rich in long vowels and in liquid and nasal sounds; "Lord of himself though not of lands" has a trace of alliteration; thus by a process of quite genuine induction, — far more genuine than much of the "reasoning" that we try to stimulate in connection with grammar and arithmetic,

— the class will arrive at certain æsthetic principles, and particularly at the all-important principle of *repetition*.

But beauty is a delicate and puzzling thing, and sometimes it arises from the operation of factors quite the opposite of repetition. Why does Kipling call one of his books, not *Three Soldiers*, but *Soldiers Three?* Why does John Bunyan tell us, not about the *Beautiful House*, but about the *House Beautiful?* It is not a rhythmic nor an alliterative principle that is at work here, for, curiously, the rhythm of " three soldiers " is near to that of " house beautiful " and that of " soldiers three " to that of " beautiful house." It is just the reversal of the usual order of words that gives to our minds a pleasant shock, a tiny thrill of romance, akin, perhaps, to the effect provided by the unexpected short line in Swinburne's *Dolores*.[1] The teacher may very well ask the class which form of words they prefer; and though they may be unable to infer that unfamiliarity is sometimes pleasant, they will at least have had their minds opened to problems and subtleties of art which usually escape notice. Other means of presenting " problematic situations " (almost always an effective means of arousing attention and insuring intellectual interest) will be readily devised by the resourceful teacher.

[1] Above, p. 77.

For example: Tell the class that a young woman in great trouble once uttered these words: —

"Is there —— sitting in the clouds
That sees into the bottom of my grief?"

The blank space may be filled up in one or another of three ways, — by the word "compassion"; by the words "no mercy"; or by the words "no pity." Which way is the most effective? It should be noted that in problems or experiments of this type the reading that comes *first* has a slight advantage for reasons that will be fairly obvious from the preceding discussion. I have experimented with this problem only on so small a scale that I have obtained no verdict worth recording either for or against Shakespeare's form of Juliet's words; but it is probable that a definite verdict would be forthcoming if we tried a sufficient number of cases. Obviously "compassion" is better than "mercy" so far as meaning is concerned, for "mercy" implies that an offense has been committed. But the word "pity" is better even than "compassion," and its assonance with the word "sitting" is also in its favor.

Another example may be instanced with reference to metaphors — and metaphors, of course, represent a higher type of æsthetic device than the almost wholly verbal ones hitherto considered in this chapter. As an experiment, I wrote on the blackboard the "rack" passage from *King Lear*, and, side by side with it, the following modified form: —

"O let him pass; he hates him,
That would amid the griefs of this sad world
Delay him longer."

I found that, in general, both children and youths, when tested on these two passages, preferred Hayward to Shakespeare. Hayward was prosy, obvious, commonplace; Shake-

speare introduced the jarring and unfamiliar word "rack." As one girl quite naïvely said, "There are more *harsh* words in the other [Shakespearean] piece." I venture to say that a little experiment like this will introduce a class to the very heart of æsthetic criticism, for "harshness," of a sort, is the very thing the poet meant to produce.

After an analysis of the kind I have indicated the teacher will do well to read or recite the whole passage *again*. The discussion he has had with the class will bring into existence a new kind of interest; the alliteration and the assonance will now be consciously noticed, the appositeness of the metaphors will be better appreciated, and so on. We are still on the plane of æsthetic appreciation, but the appreciation is more discerning, intelligent, and detailed.

CHAPTER VIII

THE FINAL VIEW OF THE LESSON

THE sixth and last stage that now follows will be a comparatively easy one for most teachers. They can cease to be anxious about " appreciation " in the narrower sense. Indeed, the opportunity for it is over. The child has either been impressed or has failed to be impressed by the poem. The fire from heaven has descended — or it has not; and, in the latter case, it will be useless for the disappointed ministrants to leap upon the cold altar and gash themselves with knives.

Stage six: intellectual discussion or the exposition of meaning. — But if a certain measure of success has attended, so far, the lesson in appreciation, something very important and indeed very lengthy, in many cases, remains to be done, and although that something does not fall under the category of appreciation, in the æsthetic sense, it is closely related to appreciation. The teacher must now begin his analysis or exposition of the meaning of this or that phrase, and — what is still more important — his analysis or exposition of the meaning of the poem as a whole.

He is here on familiar ground, — the familiar and prosy ground of intellect, not the mystery-haunted realm of feeling. Let him go his way boldly. His usual methods will be, for the most part, sound enough now. His mistake has hitherto been to introduce these methods, not at the end, but at the beginning of his lessons in appreciation. The pupils have been given no time to savor the poetry presented to them. The teacher, in fact, has been far too intellectual, far too analytical, far too fond of detail. But now is his hour. He has done his best to insure the appreciation of a thing of beauty; now he can analyze, explain, interrogate, interpret to his heart's content.

Almost everything that has been said regarding the earlier stages of the appreciation lesson must be reversed or at least revised when applied to the intellectual side of the task.[1] For example, distractions which are fatal to appreciation may be stimulants to concentrated thought; psychology has proved that we think better if there is a little noise in a room than if we are surrounded by an absolutely dead silence. Again, the presence of a "problematic situation," while not conducive to appreciation, is the very life

[1] In a later discussion of pictorial appreciation, the intellectual aspects will be emphasized. But that is because *pure* æsthetic appreciation is much harder to obtain in this case than in the case of poetry and music. The sensuous beauty of sounds appeals more to children than the sensuous beauty of form and color. This, at least, is my belief.

and soul of the lessons that have an intellectual bearing. Poetry would not be a suitable medium for detective stories, and many of our other lessons should certainly be detective lessons, or, to use the orthodox term, " heuristic " lessons. In them the teacher can be, if he likes, vernacular, sleuth-like, incalculable, inscrutable, tantalizing; he may, if he choose, use that favorite formula of his condemned in a previous connection, *What is the meaning of ——?* But in dealing with poetry and music, if he cannot keep problems out he must at least take care that they do not spoil the purely appreciative stage of the lesson. He may, perhaps, store them up for another time, or for the end of the lesson when, shot at the class, they may give quite a new interest to the passage that has been studied. There are exceptions to this rule, no doubt; in the study of a drama it is often good to state problems quite early; but the nearer the lesson approaches to a pure appreciation lesson, the more the teacher should keep problems, for a long time, out of sight. The time for them is here at the close of the lesson, — in what we may call Stage Six, or the stage of *intellectual discussion.* This stage will not be sharply differentiated from the preceding one, that of *æsthetic discussion,* but it is well to recognize that there is a difference between them.

Reading by pupils. — Some points remain. " Are the pupils," some one will ask, " never to be called

upon *themselves* to read the piece aloud, or to sing the song? Is the reading or the singing to come from the teacher alone? " The reply is that the teacher should be rather more cautious than he has usually been about permitting this kind of thing in the earlier stages of the lesson, or before the pupils have acquired a distinct liking for the piece, — and certainly the finer the literature, the more cautious he should be. We do not want a fine impression to be spoiled. Better, on the whole, that the pupils should *hear the piece again* from the teacher in a week's time and *hear it yet again* from him in another week's time than that they should hear it from another pupil's stumbling lips. If the material is of inferior quality there is little need to be so fastidious, but if it is a front rank piece one cannot be too careful with its presentation. And there is no doubt that when pupils are to be called upon to read an immortally great passage, a choice of pupil should be made, and he who can do the passage the greatest measure of justice should be the one first chosen. Furthermore, he should be forewarned of the honor that will devolve upon him, and preparation of a special sort should be expected. If we adults need preparation before we can do justice to a poem, how much more does the child need such preparation!

Learning by heart. — " How far," it may be asked, " should we expect children to learn by heart the

poems to which they have been introduced through the appreciation lesson?" One thing is certain. The old-fashioned prescription of the English Board of Education requiring the learning of a hundred or two hundred lines by an entire class is open to many objections. The rapid learners were wearied by the endless repetitions made necessary through the slowness of their companions, and the necessity that the knowledge of the piece should be word-perfect practically meant that no poems were taught from the standpoint of appreciation pure and simple. The whole atmosphere was "examinational," not æsthetic.

On the other hand, the teacher should not, in reaction from the examinational standpoint, rest content with making the lesson in appreciation one of "chalk and talk" only, — one from which no definite result on the pupil's part is assumed. Every child may fairly be expected to learn (Stage Seven) a certain number of lines, self-chosen, or sometimes, perhaps, chosen by the teacher or with his advice. In some cases a pupil will willingly learn hundreds or even thousands of lines; in others a single line or a short passage must suffice.

It will be an interesting question whether the pupils will voluntarily select the passages that they have heard from the teacher, or whether they will choose new pieces for themselves. If the arguments of the present book are valid, the former ought generally to be the case; yet I have no doubt that some-

times an entirely novel piece (provided that the technical difficulties of reading are not too great) will strike the fancy of the child. Such an instance may be full of instruction to the teacher. He will infer his own failure of judgment in selecting pieces for appreciation; he will wish to know why he has failed in the presentation of them; he will wonder whether he has produced tedium by excess of repetitions. . . .

Reference to the printed book. — There is no reason whatever why the child in repeating a piece should be deprived wholly of the printed book. The principle here, of course, is quite different from that of the "first impression" discussed in a preceding chapter. Deprivation of the book means an increase of nervousness and timidity, — a fatal thing both for appreciation and for committing to memory, — and it may mean, too, the establishment of a number of false associations that will be difficult to unlearn.

This last point needs some elucidation in view of recent investigations in the field of memory. If, as experimental psychologists have shown, a poem can be learned most expeditiously when learned *as a whole*, not in fragments, the policy of prescribing one verse for one week and another for the next is wholly wasteful. The reasons for this are two. First, there is the lessened *interest* in learning a fragment, the lessened ability to work up contrasts, climaxes and so on; in fact, the lower temperature of the whole process. Secondly, there are mechanical or quantitative reasons. When we read a piece through consecutively, we establish the right associations between every word and the word that follows; for example, the last word of the first stanza is linked to the first word of

the second stanza, just as it should be. If, however, we learn each stanza in separation from others, we fail to establish any links between the individual stanzas; these links have subsequently to be forged by special practice, — a wasteful process. Nay, as the first stanza is followed by a repetition of itself a number of times, an erroneous association is established *between its last word and its first*, instead of with the first word of the following stanza. It is obvious, therefore, that a poem of reasonable length should be learned as a whole.

Now let us consider the practice of depriving the pupil of his book before he is quite sure of the poem. He comes to a halt at a certain point. Our aim should be to prevent such halts; to make his ideas and words flow unbrokenly. But if he has no book to which to refer, his halt becomes long and embarrassing. He loses contact with the lines that he has just uttered. He repeats some of the words in a vain attempt to regain the lost thread. A tide of emotion and anxiety surges into his mind.

This is not the way either to obtain enjoyment from recitation or to obtain fluency in the process. It is a good rule for the teacher, therefore, to allow as few disturbances of the associational process as possible. He should not ask pupils to recite from memory until the associations are pretty firmly established, and even when they are pretty firmly established he should allow books to be close at hand to supply confidence and minimize the periods of halt.

Summary. — I have now brought to an end my outline scheme of a lesson in poetical appreciation. The word "lesson" as here used will sometimes mean a lesson in the strictest and narrowest sense, — a thirty or forty minute period filled with systematic

pedagogical activity proceeding from a definite start to a definite finish. In many cases, however, the lesson will be distributed over a number of periods perhaps widely separated from each other; reproduction, in particular, — learning by heart, — will require time in abundance.

With this proviso, the "lesson in appreciation" itself may be said to consist of five stages — or four if (mistakenly, I think) we regard (5) and (6) as one — which themselves are often to be preceded by two other vastly important stages of a preparatory nature. The scheme of such a lesson will, therefore, be somewhat as follows and it will be seen to resemble closely the five steps set out in Chapter V.

Stages or phases preliminary to the lesson proper: —

(1) Negative preparation.
(2) Positive preparation.

The lesson proper: —

(3) Immediate preparation.
(4) Presentation.
(5) Discussion (æsthetic), followed by Re-presentation.
(6) Discussion (factual or intellectual), followed by Re-presentation.
(7) Reproduction (learning by heart).

CHAPTER IX

POSSIBILITIES

The biographical element in appreciation. — Brief mention was made in a preceding chapter of the possibility of awakening interest in literature by means of biography. The American child who knows the story of the composition of *The Star Spangled Banner* feels an added interest in the poem or song itself. During the Napoleonic war, Campbell was arrested as a "traitor" and, when brought before the court, handed a manuscript poem to the magistrate and was immediately declared to be "not a traitor" on the strength of that stirring piece. The English child who is familiar with these facts will feel an added interest in *Ye Mariners of England.* Most people, American or English, would the more keenly appreciate the Fifty-first Psalm if they knew that it was the consolation of both Sir Thomas More and Lady Jane Grey on the scaffold; that Savonarola, after being tortured, wrote a meditation on it with his one available arm; that Saint Teresa died repeating the tenth, eleventh, and seventeenth verses, and Arnold of Rugby repeating the twelfth verse. Even the fact that the

first verse was the " neck verse " of the Middle Ages, which, if successfully read by a criminal, showed him to be a " clerk " and gave him the " benefit of clergy," adds interest to the psalm.

Such an interest, being " added," is not purely æsthetic, and the question arises whether æsthetic interest is the teacher's only concern. The question thus put seems almost too absurd to require an answer, but in point of fact there are people who regard the purely artistic side of things as the only one of real inportance. Whether Campbell was really a " traitor " or not matters very little to them; they are concerned only with the form and style of his poem. They are, in short, the advocates of " art for art's sake " to whom reference was made in Chapter III. The poet's (painter's, musician's) only business — in their judgment — is to produce beautiful things; and *our* business — in their judgment, apparently — is to admire beauty and ignore everything else.

Art for art's sake? — Long has been the battle between the advocates of this doctrine and those other controversialists who consider that art should stand, not in isolation from the rest of life, but in a most intimate and moral relation to it. Among the most emphatic proponents of the latter view may be mentioned, besides Wagner in the realm of music, Watts in the realm of painting, and Ruskin and Shaw in the realm of criticism. These men are " didactic "

artists; they preach and teach. "For 'art's sake' alone," says Shaw, "I would not face the toil of writing a single sentence." The proponents of the former view are found in the greatest number in France; in England, Oscar Wilde gave expression to it, and, incidentally, to various sneers at the expense of "morality." [1]

There are, however, two elements of truth in the "art for art's sake" notion. Every human task, to be achieved successfully, demands a certain amount of specialization and concentration. We have to turn aside temporarily from the other things. It is so with discovery; it is so with invention; it is so with art. If the scientific discoverer were compelled at every moment to think about other things than science and discovery he would be so paralyzed in his efforts that he would discover little or nothing. So, too, if the artist were compelled to consider at every moment the purely moral or political aspects of his work, he would probably become an ineffective artist without becoming a useful moralist or politician. In all affairs of life we must, to some extent, "stoop to conquer"; we must do one thing at a time and temporarily ignore many other things in doing the one.

[1] That France has begun to learn the folly of the "art for art's sake" notion is shown by various signs, — among others, by the article of M. Cousinet from which I have so copiously borrowed, and by the wide popularity of such a book as Rolland's *Jean Christophe.*

And as with methods, so with results. The other element of truth in the "art for art's sake" notion is that bad art is not saved from its badness by consideration of its moral, political, or other excellences. If a picture is badly designed or badly colored we have no right to call it a good picture, although it may possess important non-artistic merits. The advocates of "art for art's sake" have thus done good service in making our notions of merit precise.

But on the whole their influence has been pernicious. Just as the vivisector has justified his tortures on the ground that knowledge is an end in itself, the artists of this school have justified frivolous, meaningless, or positively debasing products of their activity on the ground that art is independent of the rest of life, and has no call to consider anything but its own interests and supposed principles. And Nemesis has followed! Art in France, as M. Cousinet points out, has, while becoming subtler, become feebler and more bloodless, become more and more remote from the common man, and become the property and plaything of a coterie of ineffective æsthetes. Having nothing to say to men, it loses the power to say it.

Whatever may be the right and wrong of "art for art's sake" from the standpoint of the artist, there ought to be no doubt as to the attitude which the educationist should adopt. His concern is emphatically *life as a whole*, not merely the ideals of the

specialist in art or science or business. He must teach the appreciation of beauty but also that of goodness; he must think of the pupils' leisure, but also of the pupils' livelihood in the widest sense. Narrow dogmas such as the one just discussed are therefore, for him, heresies of a most damnable kind.

The advantage of multiplying significances. — The above remarks have been made because, in urging that the teacher should tell his pupils something about the lives of artists, I have departed from the purely æsthetic side of appreciation. The advocate of "art for art's sake" will tell us — has repeatedly told us — that the artist's life has nothing to do with the artist's work. The educationist can hold no such view. Everything for him is significant, though significant in varying degrees; and if the life of an artist is full of personal or social interest, that in itself is a reason why his works should be studied. Two significances are better than one, and three than two; the "grouping of ideas" together, the "reënforcing of admiration with a crowd of intellectual elements (interpretations, memories, comparisons)," which M. Cousinet regards as important in the training of appreciation, extends even to the manipulation of biographical facts. When we hear a great poet giving utterance, in immortal words, to the hope that he will

> "Fit audience find, though few,"

we may dwell æsthetically upon the alliterative beauty of the line, but if we cannot summon up in all its vividness the image of the blind and disappointed Milton, we miss far more than we receive. And if, in hearing the first movement of the *Fifth Symphony*, we obtain, from the three quavers followed by a minim,

merely a sense of something impetuous, and do not hear the hammer-strokes of Fate knocking at Beethoven's door and saying, " You shall suffer — suffer — suffer, — you shall be deaf as a stone, — you shall never know domestic joys, — you shall be pursued by Me even to the portals of the grave," — if we hear nothing of this, and our appreciation of the symphony is merely the appreciation of its musical make-up, we miss much that it is a thousand pities to miss.

Works of art differ very much in this respect. In the case of some, the biographical element is wholly negligible; mere beauty of line, color, phrase, or tone is their only — and perhaps their sufficient — claim to our admiration. But the educationist should rejoice whenever, accompanying the beauty, there is a wider significance too.

Proportion in dealing with biographical materials. — But the manipulation of biographical materials is

not always successfully achieved by the teacher. Too often he thinks that if he narrates an adequate number of biographical episodes in the order of their occurrence, a biography will result. Experience shows, however, that such details are almost wholly forgotten within a few days of their being presented, so slight is the impression they produce. Whether Milton was " born at London " or " born at Sowerby, Lincolnshire "; whether Tennyson was educated at " Christ's College, Cambridge " or at " St. Paul's School, London," really matters very little, and the child, apparently, feels that it matters very little and forgets such things as soon as possible or confuses one biography with another.

What is important is that the teacher should go to the very heart of a poet's or a musician's life. A few examples will show what I mean.

Concrete illustrations: Milton, Dante, Cervantes. — Milton's life consisted of four tragedies: First, the postponement, at the call of political duty, of his early ambition to write a great poetical work such " as men should not willingly let die." Second, his marriage into a Cavalier family and his temporary desertion by his wife. (Fortunately this tragedy turned out less tragic than seemed probable at first, but it left permanent traces in the Adam and Eve parts of *Paradise Lost.*) Third, his blindness. Fourth, — the worst tragedy of all, — the failure of

republicanism in 1660. Against the Restoration of the King he fought almost frantically; to the last after the Restoration it is a wonder that he escaped the gallows, and no wonder that he lived in discontent and gloom or that he consoled himself by writing *Samson Agonistes*.

Here, in about a hundred words, has been expressed everything that is really of biographical moment in Milton's life. No mention is made of his "education at Christ's College, Cambridge," or of his being called the "boy bachelor" or the "lady of Christ's"; for these things are not vital.

The life of Dante can be treated in much the same way. He loves and admires Beatrice, but she marries some one else; *first blow*. He continues to worship her from afar; she dies; *second blow*. He will immortalize her; but meanwhile he throws himself into Florentine affairs, fights in the army of the city, becomes a magistrate, and seeks to check the faction struggles by banishing the heads of the two parties; is himself banished under pain of death; *third blow*. An exile now, brooding over the disunited condition of Italy, he dreams of the rule of the Holy Roman Emperor becoming a reality; his dream seems near realization; the Emperor Henry VII dies; *fourth and last blow*. Fame at last comes to him on the publication of his *Divine Comedy*.

And the life of Cervantes similarly. One ambition

after another is thwarted. Fate hammers at his door, as it hammered at Beethoven's, almost to the end. He aims at literary or dramatic success; Lope de Vega obtains it, he does not. He aims at military distinction and obtains it in the great fight of Lepanto, but he is maimed for life, and soon after the battle is captured by the Moors and retained as a prisoner while the best years of his life slip away. Renewed efforts to obtain literary renown fail; efforts to obtain official preferment fail almost equally; a small appointment in connection with the equipment of the Armada does not save him from a debtor's prison. *Don Quixote* is "born in a jail," but with its birth comes the one gleam of light in the life of Cervantes, now drawing to an end. What a Quixote he had indeed been all his life!

These are grand, heroic figures, it will be said, and all poets are not such. No, and in some instances it is quite profitless to employ the biographical device. But a touch of biography here and there is rarely a mistake. It is true that Longfellow's domestic griefs, Whittier's antislavery record, this or that author's unfortunate dealings with publishers, or the titanic griefs of men like Dante and Cervantes are not capable of being brought to the child's inner comprehension in any very vital way. The chasm of age and experience is probably wider than any chasm of nationality, sex, or even genius, and there is a

distinct danger in so taking the freshness and the flavor out of grand biographical material that when adolescence comes — the age of hero worship when biography is all-important — the life of a great man may appear flat, stale, and unprofitable. A *touch* of biography, then, is all that in most cases should be given by the teacher. That can do no harm to a fuller biographical treatment and may, indeed, pave the way for it.

The teaching of epics and dramas. — In the chapters that precede I have been keeping in mind the teaching rather of lyrics than of epics and dramas, and though I have drawn many examples (of metaphor and the like) from Shakespeare and Milton, they have been employed to illustrate the teaching of short rather than long pieces. What is to be said about the latter?

The first thing to say is that none of us knows the possibilities of such teaching. It is quite possible that eighteenth century rhyming poetry, *e.g.* Pope's *Homer's Iliad*, would appeal profoundly to our pupils. The matter should be put to test. There was no need to carry the romantic reaction from classicism so far as wholly to exclude classic poetry from our schools. I know that, before I was fourteen, I appreciated the parting of Hector and Andromache in the *Iliad*. Again, as I have said above, it is quite possible that even *Paradise Lost*, if read or

recited impressively to a class, would powerfully attract some at least of the pupils. Certainly Milton cannot be made a popular poet so long as the eye for printed matter is the means of introduction to the poet, but if the ear for rich rhythms and alliterations is the means, a very different result may be expected.

As to Shakespeare, a word should be said with regard to the " dramatic method of teaching," recently expounded in England by Miss Findlay Johnson. There is no question as to the folly of employing purely sit-still methods in connection with Shakespeare, and, as Miss Johnson has shown, not only literary and historical lessons but even geographical, can be enormously enlivened by the employment of dialogue. Obviously, too, the acquisition of facts goes side by side with the employment, often in self-expressional forms, of language; " composition " and " geography " are being learned simultaneously.

One or two dangers, however, suggest themselves in connection with the dramatization of Shakespeare in schools.

The teacher should not entirely neglect the old reposeful, sit-still literature lesson in favor of the more demonstrative methods now in vogue. This neglect is quite possible; indeed something of the kind is taking place at present in another connection, for we see the popularity and the possibilities of the cinematograph expelling from the mind of the teacher and school administrator the fact that there are quiet museums and beautiful galleries possessing far more permanent signif-

icance. Dramatic literature should not be entirely an affair of bustle and action; there are subtle elements in it, moral and æsthetic, that demand quieter treatment.

Again, though the employment of silvered cardboard for armor, of chain-mail made out of twisted string, and of togas improvised out of nightgowns undoubtedly adds interest to a Shakespearean recital, there is some danger of the improvised properties, because of their occasional squalor or absurdity, involving the method in criticism and ultimately exposing it to reaction. Conceivably, too, these "properties" may be implanting wrong ideas in the children's minds, but I am more concerned with their effect upon the somewhat stupid minds of adult people. I have seen in England too many fads exploited for a time only to be dropped in five years and laughed at as old-fashioned in twenty by the successors of the faddists, to be quite wholehearted in my sympathy with the latest enthusiasm. In the interest of the dramatic method itself, therefore, let us use it in moderation or we shall find, in a few years, that people will be tired of it.

It is obvious that a Shakespearean "lesson in appreciation" must take a more diffused form than when the single lyric is concerned, though many of the remarks in Chapters I–V hold good still. The advice to exclude "problems" is, however, inapplicable to the study of dramatic literature. Was Hamlet mad? Which was the cleverer man, and which was the better man, Brutus or Cassius? Assuming that Shakespeare wrote *King Henry the Eighth*, do his sympathies appear to have been with the Protestant or the Roman Catholic side? Was Lear "more

sinned against than sinning"? These large problems, flanked by a few smaller ones, will give an enormous enhancement to the interest in the drama under study; even by a class of mediocre children many passages will be discovered which "prove" one thing or another, and splendid material for essay writing as well as for class discussion will be provided.

The policy of *ear before eye*, all-important in connection with beautiful lyrics, is of considerable importance here also, but it need not be carried out in an undeviating manner. All the finest passages — those that are most poetical or those that are most dramatically expressive — should, I think, come to the pupil through his ear, particularly as the language often contains antiquated constructions which cause far more "distraction" when seen in printed form than when heard in their explanatory context; but there are considerable tracts of dialogue in Shakespeare, including, perhaps, his comic scenes, about which the teacher need not be fastidious.

The whole realm of comedy and humor is, however, educationally an unexplored one, deserving a treatise all to itself. Where a really immortal joke is concerned the teacher may, legitimately, pioneer it himself and not leave it to be interpreted by the stumbling efforts of a school class. Just as metaphors are unmeaning unless their dual basis is appreciated, so a joke is unmeaning unless it moves against its

own background. The child who does not know what " odious " means and what " odorous " means cannot laugh at the famous confusion between them which Shakespeare puts into the mouth of Dogberry. As in the case of metaphors, too, it is almost useless to try to make up for lost opportunities by " explanations " after the joke has fallen flat.

CHAPTER X

SOME PRINCIPLES OF MUSIC

I SHALL have less to say about music than about poetry, and I shall make no attempt to work out a scheme of pedagogical stages. Sooner or later the world will have such a scheme, but at the present moment, even if it could be formulated, it would probably do more harm than good. Music is making such rapid advances in the direction of intellectuality and complexity that contrasts between it and poetry are a little dangerous; indeed the two arts are rather closely akin to each other and obey, at several points, the same laws. Broadly, it is true to say that simple musical appreciation is easier to awaken than poetical appreciation. The higher forms of musical appreciation, however, make demands to which, at present, the school cannot very well respond — subtle forms of " preparation " corresponding to the " pioneering " of metaphors discussed in Chapter IV. Some of these demands will be indicated in the chapters that follow, but I am mainly concerned for two things: first, to encourage our more ambitious teachers to work at the technique of the lesson on musical ap-

preciation; and, secondly, to point out some common errors in procedure.

The social significance of musical appreciation. — When we lift our eyes from the classroom and fix them on our emptying rural districts and our swarming urban areas where dull toil is followed by crude and feverish pleasure; when we think of the possibilities of music in public parks and concert rooms, in family circles and national festivals; we realize at once that the question of musical appreciation possesses an importance far greater than most questions of pedagogics. How is the problem thus presented to be grappled with?

We must, in the first place, study child nature, adolescent nature, and adult nature. Observation of others, memory of our own experiences, and the study of biography will all help us here. If such or such a song or musical phrase is reported to have impressed an individual at a certain period or at a certain crisis in his life, it is our duty to investigate the circumstances and to try to deduce from it some hints for future guidance.

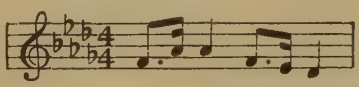
We must, secondly, study the methods of presentation successfully adopted by great artists. The passage already quoted from Wagner will show what is here meant.

In the third place, we must study works of art themselves and try to find out the devices by which

various musical effects are produced. At some stage or other we shall have to discuss these devices with our pupils (juvenile, adolescent, or adult) just as, in Stage Five of the lesson in poetical appreciation, we have to discuss poetical structure; but before we discuss them, we must know them ourselves.

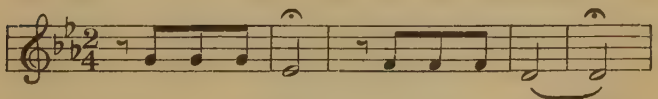
It is from this third standpoint that I proceed to summarize the musical principles exemplified in the nine symphonies of Beethoven, borrowing the exposition from the well-known work of Grove.[1]

The principle of repetition. — This principle, — basal, as we have seen, in poetry, — is probably the most basal of all in music. Repetition is never absent long from any piece of music. It may be noticeable within a single bar as in this instance of likeness with difference: —



Dvorak. *New World Symphony.*

or within two bars, as in the opening of the *Fifth Symphony.*



Beethoven.

[1] Sir George Grove, *Dictionary of Music and Musicians.* Also *Beethoven and his Nine Symphonies.*

It may be a mere whisper of repetition, so delicate that the ear is hardly conscious of it at all, or it may persist through many bars, as in the passage whose beginning has just been given.

Repetition, carried to excess, becomes monotonous. Is monotony unpleasant? Not always; now and then it is exactly the effect which a musician desires to produce. An example of it is found in the first movement of the *Sixth* (or *Pastoral*) *Symphony*. The "constant sounds of nature, the monotony of rustling leaves and swaying trees and running brooks and blowing wind," are here suggested to the mind (not, in the strict sense, imitated directly, though in the Symphony there are some examples of deliberate imitation); and the resultant effect is one of "monotony which is never monotonous." The "forest murmurs" in Wagner's *Siegfried* and *Siegfried Idyll* are much like Beethoven's movement.

In the second movement of the Second Symphony there are also "endless repetitions." "But who," asks Grove, "ever wished them curtailed?"

Still, monotony is usually disagreeable, and the musician must seek to avoid it. "La nature est bonne à imiter, mais non pas jusqu'a l'ennui."[1] The musician, therefore, introduces changes of various kinds.

The principle of contrast. — In other words, to

[1] D'Alembert, quoted by Grove, p. 196.

make repetition æsthetically impressive it must be heightened by the exactly opposite principle of *contrast*, and here again the change may be delicate, hardly recognizable at all, or obvious, perhaps even violent and overwhelming.

Nowhere is the real greatness of a musician better seen than in his control over the resources of contrast. It is easy to use them to excess and thus lose hold of all the coherence and continuity, all the familiarity, all the sense of being " at home," that come from repetition. The great musicians steer successfully between this danger and the opposite danger of monotony. Beethoven, for example, gives us, in his *Second Symphony*, " changes both sudden and suitable such as at once to rouse the attention, and, with all their oddity, to convince the reason and satisfy the taste." Some of these changes, from loud to soft, from full orchestra to single instrument, from one instrument to another, from one key to another, from legato to staccato, from regular time to syncopation and broken accents, gave great offense to the conventional musicians of his age, who saw in them, no doubt, the complete destruction of the opposite and equally necessary principle. And, indeed, art is always oscillating between the extremes of rigid obedience to rules, on the one side, and freedom of invention on the other, and great excesses have been committed in the interests of both causes. The

battle, as already pointed out, is commonly known as that between the " classic " and the " romantic."

Contrasts are usually apparent between the " first subject " of a symphony movement and the " second." Not only is the first usually vigorous and the second tender, but while the first is on the key note the second is usually on the dominant. There is, too, strong contrast between the four movements, the usual order being Fast, Slow, Fast (Minuet or Scherzo). Very Fast.

In some cases, too, the musician gives us what seems like absolute chaos — "irreconcilable discords and stubborn disarrangements of the rhythm" — in order to convey the impression of obstinacy, fury, and the like as, for example, in the first movement of the *Eroica Symphony*, in which a struggle between the great hero and the difficulties he had to overcome are supposed to be represented.

Violent changes of all kinds really go beyond mere contrast, for contrast usually implies a certain underlying resemblance. We do not contrast bright days with tall buildings but with dark days. When, therefore, Beethoven, in the last movement of the *Eighth Symphony*, introduces a terrific and sudden outburst which breaks the whole continuity, we feel that we are straining the language to speak of "contrast" at all. A soft C natural is followed by a roaring C sharp on the "up beat," the weak portion of the bar. It is made "as unbearable as possible." "It comes upon the artless passage which it so rudely interrupts like a sudden stroke of fate on the life of some gentle child."

If, as Grove insists, this C sharp is a huge and almost brutal joke — a mere cry or noise which does not affect the music —

it would almost seem to be illegitimate. We are in the realm of humor not of æsthetics.

Repetition alone, then, is monotonous; change alone is mere noise. The methods by which these two can be combined is the problem for the musician. There is pleasure in *mere* repetition, there is pleasure in *mere* contrast, but when the two are skillfully combined the pleasure not only, as a rule, is greater but is, so to speak, on a higher plane, more complex and less unsophisticated.

Humanly speaking, there is no limit to the possible sources of pleasure thus opened up.

Variety in repetition. — Repetition may predominate, with only a little contrast; or the repetition may be so slight as to be hardly noticeable and yet do its perfect work all the time. Or there may be *qualitative* differences; a melody may be transferred from violin to flute. . . .

One particularly effective combination of repetition with contrast is the return, after an excursion, to an original theme. Mr. Macpherson calls this ABA arrangement — using a homely metaphor originally provided by a child — the "sandwich" principle. It is employed in many songs (*e.g.* "Charlie is my Darling"), in the majority of marches, and, in still more noble forms, in sonatas and symphonies. A good many of the "airs" by Handel, Gluck, and Mozart consist of three stanzas, the third of which is

identical with the first, and this recurrence is pleasurable in the extreme. Beethoven was particularly great " in his power of first leading away from the original theme of his symphonic movement and then ' escaping back ' to it in various original ways."

Another form of combined contrast and similarity is that known as " contrary motion," one voice (or one instrument) moving up the scale, while another voice (or instrument) moves down, as near the opening of the *Fifth Symphony*. Another is the device of " Augmentation," the repetition of a phrase at less than its original speed.

Another form of " likeness in difference " is occasionally employed. Usually the four movements of a symphony are absolutely different from each other in the material employed. But now and then a musician allows a phrase or a rhythm to be present in more than one movement. A good example of this is found in the *Fifth Symphony*. The rhythm of the famous and vigorous first subject (see above, p. 104) is preserved in the second movement. A less striking instance is in the *First Symphony*, first movement. Here Subject II borrows its arpeggio from Subject I. One might almost say that in these cases the principle of association (to be presently discussed) is being employed; the memory of the earlier phrase is being utilized for the sake of the pleasurable sense of familiarity.

The folly of "tearing and hacking" a poem was pointed out in Chapters V and VI. The æsthetic value of repetitions and contrasts depends on the fact that they *are* repetitions and contrasts, that is to say, that each does not stand in isolation from the others. It is hardly necessary to say that this principle receives many fine exemplifications from music. In the Scherzo of the *Fifth Symphony* occurs a passage which consists of nothing but "an insignificant chord continuously held by low strings and a pianissimo rhythmic beat of the drum. Taken out of its context it would be perfectly meaningless. As Beethoven has used it, it is infinitely . . . impressive." Towards the end of the preceding movement, too, there are *rests* full of "unspeakable emotion." Like the pauses in *Toll for the Brave*, these rests must be exploited to the uttermost.

Yet artists of genius can take great liberties even with the unity of their work. Nothing is more characteristic of Beethoven than his frequent introduction of unexpected "episodes," sometimes of "little sallies of fun and humor," which, to the more rigid musicians of his time, were forms of sheer indecorum. The finale of the *Second Symphony* is a case in point; another case was referred to above in connection with the *Eighth Symphony*.

The principle of association. — Beauty arises from *association* as well as from repetition and contrast.

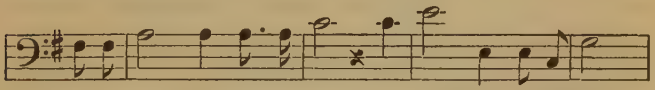
One idea summons up another which, being itself a happy idea, reënforces the former and bathes it in a pleasant atmosphere. Even if the second idea is not markedly pleasant, the summoning up remains pleasant, because of the recognition of similarity, the feeling of familiarity. Thus, though a thunderstorm is not pleasant, there is pleasure in hearing a thunderstorm represented in music. Ruskin's discussion of "ideas of imitation" early in *Modern Painters* has reference to this kind of pleasure of our "animal nature." It is closely connected with the pleasure of mere repetition and yet the two are not identical. There is an element of "deception" in imitation; we know that we are not listening to a real thunderstorm or a real cuckoo in the *Sixth Symphony* and the fact that we know this is the very reason for the pleasure we experience.

The "leitmotif." — Slightly more complex than these two forms of pleasure, which are both, in a sense, associational, is that which arises from the employment of *leitmotifs* by Wagner and most modern musicians. One of the most famous and effective is the Siegfried *motif:* —

Der Ring des Niebelungen.

This is always associated with the appearance of Siegfried on the stage, but it receives some modifica-

tions according to circumstances, and in the funeral march it loses all its youthful gayety and becomes tragic. The resources of music here are very great; it can exploit the laws of mental association in ways that probably no other art can do. Something corresponding to metaphors is here employed; in the midst of gayety and triumph we hear the ominous "curse" *motif:* —



Der Ring des Niebelungen.

or in the midst of tragic gloom the memory of the joyous youth of the hero can be recalled. An amusing instance of something very similar to a *leitmotif* occurs towards the end of *H. M. S. Pinafore* where the resonant chorus in praise of the "Englishman" reminds us of the strains of *Rule Britannia*. There is a distinct pleasure in recognizing familiar strains and familiar ideas in a new setting.

The importance of the introduction. — The teacher can learn much from the musician on the subject of "introducing" a lesson. "The beginning," said Schumann, "is the great thing" — one application of the Principle of the First Impression. In Beethoven's symphonies introductions in one form or another are often of considerable importance. The musician rarely plunges into his main theme straight away.

The *First Symphony* has a short introduction, the *Second*, *Fourth*, and *Seventh* each a long one.

Sometimes the piece opens with a " discord " — not an inharmonious combination of notes, as unsophisticated people might imagine from the word, but a combination of notes that awakens a feeling of incompleteness or expectation. This is the case with the *First Symphony* and was originally the case with the *Third*. We have here a process somewhat parallel with what has been described in Chapter IV as " preparing the mind and mood."

In one case, at least, a movement is made to open mysteriously. By omitting to use the " third " of the chord the composer leaves us uncertain for a while as to whether the chord is major or minor. Such is the device Beethoven employs at the beginning of his *Ninth Symphony*. The reader may again recall some of the remarks in Chapter IV.

Sometimes the introductory notes have to perform what seems at first a mere humdrum function. The musician wishes to *mark the key* of his chief subject and accordingly starts with an emphatic common chord. Examples are found in the second movement of the *First Symphony* and the first movement of the *Third* (*Eroica*). Generally speaking, indeed, Beethoven is fond of simple passages based on the common chord.

Intermediate and concluding passages. — If the

beginning of a progressive work of art is of vast importance, the ending is hardly less so. In the days of oratory, the " peroration " was highly esteemed. Beethoven, more perhaps than other musicians, seems to have felt the need of something corresponding to a peroration in his symphonies; consequently his codas or tail pieces frequently assumed large proportions, as in the end of the first movement of the *Choral (Ninth) Symphony*.

Passages sometimes look forward as well as backward. Early in the *Fourth Symphony* there comes a passage intermediate between the first and second subject and full of syncopations. " The notes seem almost to be tumbling over one another in their eagerness to get to the second subject, or rather the group of melodies which form it." Now and then, too, " effects of inconclusion " are aimed at, as in the second movement of this same symphony; a subject here ends on the fifth of the key instead of the key note, so that one is left with a hope that " its loveliness may go on for ever."

So much for orchestral music. When music is " married to immortal verse " we have vocal music. The ideas or feelings called up by the words may reënforce or, conceivably, interfere with the ideas or feelings called up by the music. But there is no new principle involved.

Now it is out of such raw discussions as that set

forth above, and out of such hints as those contained in the record of Wagner's Dresden experiences, that the technique of the lesson in musical appreciation has to be elaborated. But only a few hints, mainly of the nature of warnings, will be here contributed to the theme.

CHAPTER XI

THE TEACHING OF MUSIC

A FUNDAMENTAL blunder has been made in connection both with poetry and with music. This is the assumption that appreciation can be left to look after itself and that the teacher's only task is to confer execution or technique. In England, at any rate, we seem to have taken for granted that the aim of the teaching of music is to make musicians, just as we seem to have taken for granted that the aim of the teaching of poetry is to make reciters. The assumptions may never have been formulated, and indeed our very small success in producing either musicians or reciters is some evidence that we have never been thoroughly under the influence of the assumptions in question, otherwise we should long ago have felt dissatisfied with the results of our efforts; but certainly we have never been influenced to any important extent by the notion of appreciation. A solitary school teacher here and there may have realized, dimly or clearly, that something was missing, but our system as a whole has been concerned with execution or technique and with nothing else.

The evil of formalism in teaching music. — Indeed, such changes as have taken place in England have been distinctly *away* from the appreciation standpoint.

" Singing by ear " has been driven out by " singing by note " and is now regarded everywhere as crude or old-fashioned. Quite recently, too, " voice training " has received more and more official patronage. Both these changes are in the same direction — the improvement of technique, the making of professional musicians; neither of them can substantially influence appreciation.

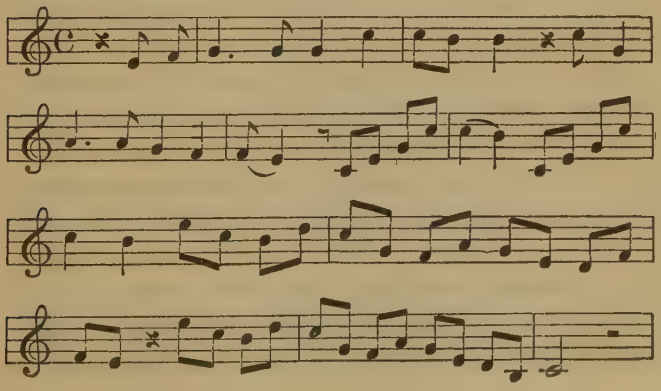
Relatively to the needs of the time and the possibilities of the primary school, I think all this is a mistake. Instead of driving " singing by ear " out of schools in favor of the teaching of musical notation it should have been made the basis of the kind of musical instruction now advocated by Shaw, Macpherson, and Stanley Hall. Pupils should have been encouraged to recognize the influence of major and minor modes and of differences of speed, the all-important principle of repetition, the principle of variety or difference, and, if possible, also the tones of the various orchestral instruments. The pianola, as Hall has suggested, and even the gramophone might have been used to familiarize pupils with great works. This program may sound ambitious; in point of fact it represents a method considerably easier and immeasurably more interesting and culture-giving than " singing by note "; it would be accompanied by very simple discussions on matters of taste: " Which phrase do you like best? " " What does that song

call up in your mind?" and so on; and gradually, from this matrix of varied enjoyment, principles would begin to stand out.

But the wrong road was taken; the printed book was thrust between the pupil and the fairy world of sound that might have been his; and every song was henceforward introduced to him *through the eye.*

Absurdities of the "time" and "tune" tests. — In other details also our policy has been wrong. Consider, for example, the employment of so-called "time tests."

On what is musical "time" based? On the fact emphasized in the preceding chapter that certain phrases repeat themselves after a while in their original or some modified form. Consider, for example, the beautiful song from Gluck's *Orpheus*, *Che Faro* ("Have I lost thee, love, forever?").



The first nine notes form a definite musical phrase. The next eight notes represent this phrase slightly modified—an excellent instance of "likeness in difference"; there is about as close a resemblance between them as between two Gothic windows in the same church, and almost as close a resemblance as between the two sides of a vase. Consequently the first note and the tenth note occupy identical positions in the piece. *Wherever we draw our "bars" we must draw them in identical positions relative to these two notes.* If we draw a bar immediately after the second note, we must also draw one immediately after the eleventh note. We have no choice. The rhythm of the piece *compels* this division; we cannot *impose* time upon the musical phrases supplied by the musician. *The time is inherent,* because recurrence or repetition is inherent.

Simpler examples now follow. The third phrase and the fourth, each consisting of six notes, are identical. The two beautiful descents that follow exemplify likeness in difference. Once again our "bars" must obviously be drawn through identical parts of the various phrases. We are driven, therefore, to mark our piece "Common Time." To call it $\frac{3}{4}$, $\frac{6}{8}$, or any other form of "time" except "common" is simply out of the question.

Now, keeping the fact in mind that time is something inherent in music because music consists in

recurrent phrases, that time is *not* something superimposed on music, let us realize the significance, or rather the grotesque folly and futility, of what is called a " time test."

Here we have no phrases at all; we have one note, and one note only, repeated with certain arbitrary variations of length. Scattered among the printed symbols of these sounds some one places a number of " bars " and informs us that the test is written in " three-pulse measure," or " three-four time," or " common time." Or, possibly, the bars are written first and the *doh, doh, doh's*, or the *lah, lah, lah's*, are scattered by the aforesaid eccentric person between the bars. But on what principle is the " time " determined? On none whatever. He has thrown his bars and his *doh's* exactly where he liked; indeed he can, if he choose, use the same veteran row of *doh's* for a half dozen different kinds of time. In other words, he has taken away the most essential element in music, — recurrent phrases of melody, amid which certain homologous points establish themselves — and then he has imposed upon the featureless monotony which is left whatever " time " his fancy dictated to him, or whatever " time " he wished to teach his pupils.

And, then, having destroyed the soul of the thing, he must needs put a *new* soul into it. Having banished melodic recurrence, he must introduce vocalic

recurrence — for recurrence of *some* kind there must be if we are to talk of " time " at all. This is the form the thing now takes: —

| Ta: fa | te: fe | ta: fa | te: fe | ta: etc.

It is this scheme of nonsense syllables which now constitutes the background of an English child's notion of "time." The ear is laboriously trained to think of *this;* it is not trained to note the glorious recurrences of *Che Faro* or of the thousand other melodies which genius has given to the world!

The reader can here scarcely fail to recall the fact that the warfare of the school against rhythm has been waged in connection with poetry as well as music.

Hardly less absurd than " time tests," hardly less an outrage on music, are the tests in " tune " of which so large a part of English school lessons consists. And the reason is the same. If the reader will examine an ordinary " tune test," he will find that it consists of notes, but never of music. There is no thematic recurrence; no phrase repeats itself, either changed or unchanged. In fact, the composer of tune tests would think himself at fault if he allowed any such recurrence, for the child would begin to feel that there was music in the test, that a phrase was familiar, and thus its closing notes would be anticipated without a slavish perusal of the printed symbols. The composer of the tests must prevent this at all costs, and he does

it by using as many impossible and utterly unexpected intervals as possible.

The place of technique in musical appreciation. — But here a word of warning or qualification is called for. There must, presumably, be some teaching of musical technique in schools. Though the teaching of music through the ear is the fundamental kind of teaching and should be the starting point of everything, it is hardly probable that an adequate system of musical education could be entirely based on the ear. The thing might, or might not, be possible; I am prepared to hear, at any moment, of a splendid new system of teaching music from which technique, in the present sense of the word, is wholly absent. But I am also willing to grant that a place for technique may have to be assigned in perpetuity. I speak as a nonspecialist and therefore refuse to dogmatize as to future possibilities and probabilities. But it is quite indisputable that the point of view of appreciation is more important for primary schools than the point of view of execution; that the ear is more important than the eye; and that all forms of " time tests " and " tune tests " that destroy the essence of music are to be looked upon with the gravest suspicion.

The principle of the first impression. — As with poetry, this principle is all-important in connection with music. The pupil's first acquaintance with a

beautiful song should be made through hearing the song sung in a beautiful manner; it should never be made through a series of symbols printed in a book or chalked on the blackboard. His second acquaintance with the song should be made in the same way, and his third also. After that it matters little what happens. He will have learned to love the song and his love will be hard to destroy.

Who is to sing the song so as to make this powerful "first impression"? There is very little doubt about the answer; the best singer in the school will have to sing it, and in most cases this means one of the teachers, who, for the present purpose, may have to move from one class to another, singing in each the selected song. In a few cases a pupil who can sing exceptionally well may be trained by the teacher in advance, and the rendering of the song to the class may be done by him.[1] But on the whole the "lesson" notion had better be divorced, largely at any rate, from the notion of appreciation. As I have emphasized more than once, where beautiful songs or beautiful poems are concerned our ordinary concepts of classroom toil are utterly inappropriate. Several classes may join together to hear the songs or the poems, and perhaps special places, times, and conditions — a hall with color decorations, flowers, etc. — may be arranged.

[1] With the improvement of the graphophone, the difficulty here referred to may be readily solved.

Precautions against the distraction enemy. — Warnings against distraction are even more important in connection with music than in connection with poetry. The common practice of so constructing a time-table as to allow several classes to shout their songs against each other through the walls and partitions of the school would be absolutely impossible if the notion of appreciation had ever made any headway. The plan is grotesquely stupid for at least two reasons. First, it is uneconomical. One class gets no profit from hearing (even through the walls or partitions) the songs sung by another class, whereas this is one of the most obvious ways in which a hearing acquaintance with songs might be made. Second, and perhaps more important: the effect of the songs sung by the class itself is spoiled by the noise from neighboring rooms. Herbartian psychologists have pointed out that, as a rule, the worst possible kind of interference is interference of "contrary" ideas, that is, of ideas different from each other and yet belonging to the same class of ideas; two colors, *e.g.*, cannot be thought of simultaneously and in the same connection, whereas a color and a sound may form a peaceful complex. Now, by the plan of assigning the same hour to music in several classes we set up the maximum of interference; sounds interfere with sounds: flattening will, therefore, occur, keynotes be lost, and, above all, the

pleasurable effect of one song will be utterly spoiled by the strains of one or more other songs mixing with it from neighboring rooms. Wagner was ridiculed for having, in the overture to the *Meistersingers*, combined three simultaneous strains into a grand finale; our schools have out-Wagnered Wagner.

Too much stress should not be laid upon the proposal that one class should become familiar with the songs sung by another class as a result of hearing them through walls and partitions. There is no objection to this plan and there are some advantages in it, but it is not dignified enough to be regarded very seriously or to be employed in a deliberate and elaborate way. As already indicated, the very notion of one class devouring one plateful of songs and another class devouring another must largely give place to the communal notion of music as a social function in which as many people as possible are simultaneously to share. Further, many songs and many instrumental pieces will never be rendered by the pupils at all, either as a united school or in single classes; they will simply be listened to as portions of a fixed ritual or as items on red-letter occasions devoted specifically by half the school or the whole of the school to appreciation; enjoyed, discussed, and remembered. For convenience, however, I shall continue to speak of the "class teacher" and the "class" and to assume that the "singing lesson" will continue for a long time to flourish, though with far more time devoted to appreciation than at present.

Suggestions. — What can the class teacher do to cultivate the appreciative powers of his pupils? One thing that he can do — it would come under the category

of "positive preparation" and correspond to the teaching of "quotations" in poetry — is to familiarize his class in advance with some of the musical phrases which will be heard in their fuller context during the appreciation lesson itself. Perhaps this suggestion is more pertinent to the appreciation of orchestral than to that of vocal music though there is no saying how far it might be applicable to the latter. The appreciation of a complex work like a symphony is greatly enhanced if we know some, at least, of the various "subjects" or "themes" and can therefore recognize them as they occur in their original or in some modified form. Indeed, most people's first hearing of a symphony fails of much of its æsthetic effect because of their unfamiliarity with its materials; their second and third hearings are usually more successful. The failure would not occur if the form of "preparation" above discussed had a place in musical education. The "first impression" — always the most important impression unless we allow distractions to spoil or weaken it — would then come to its own. The teacher should remember, however, that excessive familiarity is almost as injurious to enjoyment as unfamiliarity.

I hesitate somewhat to approve of the suggestion that, in such teaching of technique as we may retain in our class instruction, we should make use of beautiful phrases from the great musicians, instead of

the customary and outrageous time tests and tune tests. Some teachers can, no doubt, employ such phrases with great effect, but there are two objections to the plan, and in some cases these are fatal objections. A thing of beauty should be a "joy," and, if possible, "a joy forever"; it should be loved for its own sake, or as a means to some greater end; if, then, we use it for the purpose of teaching technique, we seem to be prostituting it, diverting it from the purpose for which it is designed. Secondly, in so diverting it we place it in a new atmosphere, an atmosphere of effort and toil, perhaps of drudgery and disgust. This is contrary to the principle of the first impression, and it is a direct challenge to "distraction" to do its worst.

Still, it is possible that the gap between the lesson in technique and the appreciation lesson may, some day, be bridged. At present I am just as concerned to distinguish sharply between them as I am concerned to distinguish between the appreciation lesson in literature and the lesson in grammar. But once our schools have grasped the significance of appreciation, all kinds of possibilities may open up, and, therefore, even in the lesson in musical technique, the teacher may be able to make much use of phrases from classical music for purposes of illustration and practice before the classical music itself has been heard. After it has been heard and appreciated,

they may, of course, be used with considerable freedom.

On the whole, therefore, I am inclined to say that when classical pieces of the first rank, in wholes or in fragments, are employed, they should be employed appreciatively only, not for purposes of technical practice in time or tune. The teacher may point out their structure, how this phrase or that recurs, how it is contrasted with another phrase, and so on; all this is a part of the appreciation lesson. But when practice is in question the teacher should employ pieces of a less classical kind, but always *music*, not the nonmusical tests that have hitherto been in use.

In one other way the teacher may enhance the appreciation of music. This is by narrating the biographies of the great musicians and showing how, in many cases, the music was an expression of their lives. Perhaps the biographical reference should usually precede the presentation of the composer's music and constitute a form of " preparation " such as was suggested in connection with poetry. But the function of " preparation " is really less important here than in the former case, since the appeal of music to the soul is less complex.

CHAPTER XII

PRINCIPLES OF PICTORIAL ART

The pictorial arts exemplify some of the principles already discussed in connection with poetry and music, and some others which are new. The principle of "balance," for example, has not been mentioned in the preceding chapters, for the reason that it is more negligible in the arts which appeal to the ear, while in the arts which appeal to the spatial perception of the eye it is all-important. A brief outline of the various principles that are exemplified in these latter arts (such as painting, sculpture, architecture, carving, pottery) will here be given with primary reference to pictures and, as the primary source, Mr. Poore's book, *Pictorial Composition*.

The principle of unity or principality. — Most fundamental, perhaps, is the principle of unity or "principality." An old precept says that "there should be two principal lights in a picture," and many painters adopt a kind of diagonal arrangement (for example, Whistler's portraits of his mother and of Carlyle) which presents one half of the picture dark

(with a patch of light) and the other light (with a patch of dark). In any case, one part of a picture must have comparatively high light or one figure in the picture must be made prominent by being placed in the foreground. Rembrandt, in painting his *Night Watch*, got into trouble because he gave more prominence to two of the burghers than to the rest. Again, with regard to the mutual relationship of landscape and figures, one or the other should be predominant; the painter must either paint a landscape with figures, or figures in a landscape; if he tries to be equally just to both he will prevent the mind of the observer from concentrating upon anything. As already pointed out in connection with poetry, art must *accentuate* contrast. Principality is lacking in some pictures, such as Botticelli's *Allegory of Spring*, the figures of which are independent of one another.

Devices for insuring the effect of unity. — In order to emphasize the principality of one figure, the painter has at his command a series of devices additional to those involving a manipulation of colors and lights. The less important figures may be looking expectantly or admiringly toward the principal figures (as in the attitude of Saint Sixtus and Saint Barbara in the *Sistine Madonna*); or they may be in motion toward the principal figure (as in Guido Reni's *Aurora*); or the figures may be so arranged that certain lines, architectural and other, may converge on the prin-

cipal figure. One of the most famous examples of this convergence is the *Last Supper* of Leonardo da Vinci, a picture which also illustrates the principle of very formal balance, with two groups of three figures each placed on one side of the principal figure. Often, too, a "pyramidal" arrangement is adopted.

It is a complaint against many Renaissance artists that they frequently painted for their Annunciations settings so elaborate that the eye was carried right out of the picture, the interest in the subject itself was divided and weakened, and distraction was produced, with the usual fatal results. Thus there may be a long perspective stretching back between the two principal figures. Rembrandt, on the other hand, usually avoided this fault. He "clogged the vision" of the observer by means of darkness.

But the foreground also may be "clogged"; may be made tame and dark. This may be done quite legitimately. "Letting the eye into the picture over a foreground of subdued interest, or of no interest, is one of the most time-honored articles of the picture-maker's creed." But the foreground should not usually be blocked by horizontal lines, for example, the lines of a wall; though even here a good painter, by putting the foreground out of focus, may carry the observer across the obstruction. A horizontal obstruction in the middle distance is almost as bad as one in the foreground.

Pictures, in fact, like lessons in poetical appreciation, differ in their invitingness. "Some admit you into their confidence . . .; into others you have to climb over a barrier or a lot of useless detail." "Mystery, subtlety, and evasive charms are all in place,

but should not stand on the threshold. One spot . . . there should be toward which, through the suppression of other parts, the eye is led at once. . . . One item after another, in sequence, the visitor should then be led to,"—so that the eye travels in a more or less circular, elliptical, or spiral manner over the picture.

When the picture is one of deep perspective, the entrance is sometimes made by angular lines similar to those of a skater's zigzag movement, as in other cases various lines in the picture lead inwards toward the central figure that occupies the apex of a pyramid.

Unity may be destroyed by excess of detail. — "The untutored mind always sees details." The exact amount of detail suitable for a work of art depends upon the character of the work. Excess of detail may distract the mind and destroy the character of the picture. People once complained that Millet omitted the wrinkles from his peasants' breeches. But there should be none of that carelessness for detail as to compromise the thing represented in the picture.

Occasionally the actual suppression of an apparently necessary detail is in itself suggestive. Grief has been shown by a face entirely covered. The actual moment of some violent action may not be the most suggestive for the painter; some preceding or succeeding moment may be preferable. An idea may thus be suggested "stretching on into infinity."

The principle of balance. — Only seemingly in opposition to the principle of Unity is the *Principle of Balance.*

An artist at work will look at his picture in all kinds of ways, reversing it by means of a mirror, turning it upside down, etc. He will do this in order to ascertain whether its parts " balance " well.

The picture, if a good one, has a central point and, on both sides of this, various components fall like weights hanging to a lever, and the forces on the two sides are equal. This applies also to a less extent to the upper and lower halves of the picture.

Many persons consider, however, that formal balance of the kind shown in Leonardo's *Last Supper*, though suitable for devotional or decorative purposes, is not altogether sound; it is too perfect; the picture is divided too obviously into two halves, neither of which has precedence. Some pictures are still more obviously formal; the center may be actually vacant. " In all forms save the classic decoration, it should be the artist's effort to conceal the balance over the center." Usually when there are two figures, one of them is put in a higher light or in a slightly more favorable place than the other; or one is animated while the other is still. When three figures are present, one of these may be balanced against the other two. Thus the principle of unity or principality is preserved after all.

The balancing, however, may not be necessarily on the principle of a pair of scales with weights equidistant from the fulcrum. The arms may be of unequal length, but still the balance of forces may be complete. An object far from the center, and particularly if well isolated, will attract powerfully. A notable instance is supplied in Gérôme's picture of *The Death of Cæsar*. At first it seems unbalanced; on the left is the dead Cæsar, two imposing statues, and the excited assassins; on the right the empty benches of the Senate House. But at the extreme right will be found a *sleeping senator!* His position and his isolation give him such weight as to balance the left side of the picture.

It is sometimes found that the foreground is too "aggressive." This is an instance of lack of balance. The figures in the distance should have been more prominent than they are. Conversely, the sky should not, as a rule, be aggressive: it should harmonize with the landscape, and not cause divided interest.

Variety in unity. — Of great importance is the preventing of monotony or, in other words, the provision of variety. "The simplest definition of picturesqueness is variety in unity." It is for this reason that in most pictures the artist avoids an excess either of horizontals or of verticals. A mantel has a standing figure near it. A line of men is not allowed to stretch uninterruptedly across the canvas. The

two principles here referred to are *opposition* and *transition*. Opposition is the meeting of one line by another at an angle; transition is the recovery of one line after it has crossed another line or space. One is reminded of musicians' protests against "consecutive fifths" and the like.

In Rembrandt's *Syndics* the line of four men is broken by the two other men, one in front and the other behind. It is a case of transitional line or of a circular composition.

Contrast and variety are also supplied by chiaroscuro or light and shade. An effect of light is produced by adding darks. A low toned and impure white appears bright if darkness surrounds it. Here again the principle of balance comes in. A middle tint is the fulcrum upon which are balanced the opposites of light and dark; or it may sometimes act as the arm of the balance, of which the other consists of the two extreme colors. Thus one side of the picture may be gray, the other side black and white.

Vertical lines have great force and often grandeur, serenity, solemnity. They may be crossed by horizontals, and points of contact with the frame be made, with the result that the effect is stable and satisfying. The lack of horizontals in Raphael's *The Beautiful Gate* and in Botticelli's *Allegory of Spring* is, in each case, a defect.

Diagonal or curved lines, on the other hand, suggest

motion. The "line of beauty" — so named by Hogarth — has somewhat the shape of the letter S, or, more angularly, Z. The human back and the calf of the leg have this shape; the mouth curve has the same, doubled, so have Cupid's bow and a flame. Many figure compositions are so arranged, *e.g.* Rubens's *Descent from the Cross*, or, in more angular fashion, a stream or a coastline may be made to adopt this sweep.

Other principles: repetition, symmetry, radiation, interchange. — Unity or Principality and Balance are the two most important principles illustrated in pictorial art. When, however, pure ornament is taken into consideration other principles emerge. *Repetition*, for example, is here all-important; a wall pattern consists of a series of forms and colors repeated over and over again; a cornice may be decorated by "bead-and-reel" ornament, and so on. *Symmetry* is also important and is a stricter form of the principle of balance already discussed; the acanthus ornament is one famous kind of symmetrical ornament. *Radiation* from a center is one form of symmetry. *Interchange* is the combination of likeness with difference on a basis of repetition; the bead "interchanges" with the reel along the cornice of a building.

I ought to add that many painters of the present day set many of these principles at defiance.

CHAPTER XIII

THE TEACHING OF ART APPRECIATION

It is far easier to collect together, as in the preceding chapter, a number of artistic principles than to give concrete suggestions for the teaching of artistic appreciation. I welcome, therefore, two contributions to the subject and proceed to summarize them.

M. Cousinet's principles. — The articles by M. Cousinet[1] have already been referred to. His conclusions with reference to the appreciation of art are mainly two: —

(1) Appreciation must be cared for *directly*. Pictures hanging silently on the walls of the classroom do not necessarily generate a spontaneous appreciation of their merits.

(2) The child's appreciation of art is predominantly *intellectual*, *realistic*, and *dynamic*. This principle is of great practical importance. Cousinet, as we have seen, regards the child between the ages of three and thirteen as noncontemplative or nonappreciative, mainly because he is then busily engaged in ("distracted" by) the acquisition of language and the learning of facts and of the laws of social activity.

[1] In *L'Éducateur Moderne*.

Are we, then, to set aside as hopeless the task of cultivating æsthetic taste in the young child?

No; for the child has, after all, certain interests which can be employed. Is it true that the child does not "contemplate" or "appreciate"? In a sense he is contemplative *par excellence*. He notes everything — but he does not note things *æsthetically*. Sensuous beauty does not now appeal to him, though, a few years before, it appealed to him strongly. His attitude is intellectual; he looks at an object not to enjoy the vision of it, but to learn about it, and particularly to learn its use. Again, his observation is of real rather than of æsthetic objects; statues and even decorative advertisements do not make so powerful an appeal to him as do animals, machines, and the like. Above all, perhaps, he likes *moving* things, — hence the appeal of the cinematograph. The child's appreciation is, in short, "intellectual, realistic, dynamic."

M. Cousinet therefore suggests that, as a rule, the teacher of the *child* should employ natural objects rather than works of art for his lesson in appreciation, and, above all, that the appeal to the intellect through the use of *analysis* should be encouraged.

What does this last and unsuspected proposal mean? Cold intellect in matters of taste! Are we once again to "murder to dissect"? Yes, if nothing else is possible.

M. Cousinet's method. — The actual method employed by M. Cousinet was to have children recognize and catalogue (in literary essays or "compositions") the various elements present in painting, with the cataloguing done, first, in logical order, and then, later on, in painter's order, — that is, in the order of artistic importance. In the case of a portrait, the main things for the child to ascertain were, first, the most characteristic element, and, secondly, the way in which the painter subordinated other elements to this. (Here we see the recognition of the principle of unity or principality.) Æsthetic education in *this* sense is possible with young children; but anything more ambitious, any attempt to summon up a more *purely* æsthetic appreciation, is likely to fail, and should be postponed to adolescence at the earliest.

We are here really on very uncertain ground. In a lecture [1] at the New York Metropolitan Museum of Art, Dr. Axson warned the teacher against the "fact method" supposed to be represented by Dickens's Gradgrind. Referring to the beautiful Botticelli in the Museum, Dr. Axson said that the teacher should try to make the teaching center about the purity of color and clarity of outline shown in the picture, not about the biography of Botticelli or the subject matter of the picture. But, if M. Cousinet is right, this color appreciation will hardly be possible with children. What is possible with them is the cataloguing of a few analytic impressions gathered from the

[1] Embodied in *Art Museums and Schools* (New York, *Scribner's*).

subject matter of the picture and from the painter's method of treatment. Perhaps, after all, Dr. Axson means much the same as M. Cousinet, for he elsewhere lays stress on the biographical element suggested by many of the paintings in the Metropolitan Museum, — for example, Piombo's *Columbus*. Certainly I do not think that we can easily exaggerate the importance of subject matter with children; however much the artist may object, it is the subject matter that appeals most to them — if not, indeed, to the majority of adults as well.[1] And this, presumably, is because the subject matter is usually dynamic, — it is suggestive of human life and human interests.

Professor De Garmo's theory of teaching appreciation. — It is at this point that Professor De Garmo's *Æsthetic Education*[2] attaches itself to M. Cousinet's articles. The book emphasizes particularly the beauty of modern tools and machinery. The author is also evidently of the opinion that the child's if not the adult's æsthetic appreciation is " intellectual, realistic, and dynamic," — represented typically by an interest in hammers, steam engines, and the like, — and there is, therefore, nothing surprising in his revival of the old and plausible doctrine that beauty and utility are related at least as closely as twin brothers.

Accepting Von Hartmann's six stages of formal beauty, — the Sensuous, the Mathematical (or Proportionate), the Decora-

[1] It has been said that, face to face with a picture, men are attracted most by its tone, women by its color, and children by its form and subject matter.

[2] Syracuse, N.Y., C. W. Bardeen, 1912.

tive, the Vital, and the Typical, — Professor De Garmo works out the second of these in detail. "There is an actual, possibly a necessary, correlation between mechanical efficiency and æsthetic proportion. As a tool or a machine increases in all-round efficiency, there is a corresponding increase in the æsthetic quality of its proportions." The axe handle, for illustration, has become curved into Hogarth's "line of beauty"; but the curvature was intended to secure the "maximum of ease and vigor of stroke." The saw (with its etched band along the top of the blade balancing the notched cutting edge below), the plane, the brace and bit, the typewriter, the locomotive, the automobile, have, with increasing efficiency, shown advance toward æsthetic proportions.

It seems often difficult to establish a relationship between beauty and mechanical utility; where, for example, is the mechanical utility of a *Venus de Milo?* But advocates of the utility theory can easily show that the beauty of the human form is a sign of health and efficiency, and so the hoary argument proceeds on its zigzag course.

Utility *versus* beauty in the teaching of appreciation. — The important point for the teacher is that he should not ignore in the interests of the "fine arts" the claims of the "applied arts." It is around the latter, in the opinion of the two writers whom we have quoted, that the interests of the child and of the busy man tend to cluster, — although the adolescent may have a glimmering appreciation of non-utilitarian things. The life of William Morris

was largely devoted to the task of bridging the gap between "art" and "life," and showing that fire shovels, coal scuttles, houses, and machines were fitting subjects of æsthetic appreciation, provided that their ornamentation was integral and not merely "stuck on," — like the floral decorations of a cash register. "Beauty," as De Garmo reminds us in quoting from Emerson, "must come back to the useful arts," and it is perhaps true, as he suggests, that "the distinction between the fine and useful arts should be forgotten." "Attempts to develop the æsthetic nature of children by relying on the art of other periods usually fail. . . . The place for romantic and classic art is in historical correlation, and they should not be presented until the pupil has an apperceiving basis for them."

With these warnings in mind, we shall not be likely to overestimate the possibilities of our lessons in pictorial appreciation; we shall, indeed, be inclined rather to distrust than to exaggerate our pedagogical powers. With M. Cousinet's words, "dynamic" and "analytic," ringing in our ears, let us proceed to examine what the teacher can do.

Practical suggestions: the biographical treatment and symbolism. — If an artist's life was one of intense (tragic or other) interest, that fact gives interest to the products of his activity. In the case of pictures one biographical law of great importance

seems to stand out. Poverty, or at any rate, humble origin — not wealth or social status — makes great painters. The perusal of any catalogue of artists will confirm this statement. It would seem as if, for success in certain kinds of art, the life of the artist must be an intense life, a life in contact with the poignancies of existence. The teacher may occasionally make use of this fact in his discussions; but whether he does so or not he should certainly mention any biographical details of real significance in connection with this or that artist, confident that these details will add greatly to the interest in the artist's work.

Closely akin to this exploitation of biography is the exploitation of symbolism if the symbolism has a specific bearing on the artist's life. It is legitimate to see in *Ulysses Defying Polyphemus*, Turner's own defiance of the one-eyed men around him, and in his *Fighting Téméraire* a kind of elegy written on himself before his powers had begun to decay.

Sometimes the symbolism has no reference to the artist's life, but concerns only his subject. "Analysis" here comes to our aid. In *The Boyhood of Raleigh*, the toy ship in the foreground may be taken as a symbol of the future career of the two boys, just as in Turner's picture of *Dido building Carthage* we are shown a group of children sailing toy boats. A class has first to be introduced to such touches as

these in rather straightforward ways; at any rate, only a very skillful teacher could "educe" the symbolism of Millais's picture; but once this mode of treatment has been made familiar by a couple of examples, the cleverer children will be able to make very good shots at interpretation; the cleverer children *only*, of course. For example, after discussing *The Boyhood of Raleigh* with a class of socially very poor boys, I showed them a print of *The Fighting Téméraire*, briefly explained what the picture stood for, and then asked them to find *a second meaning in it.* Second meanings, some very pertinent and some very wild, were forthcoming from several boys. The blood-red sky suggested Trafalgar to one.

More remote and, in no disparaging sense, more conventional, is the kind of symbolism exemplified in the *Beata Beatrix* of Rossetti; the sundial, pointing to the hour of her departure, the white poppy, symbol of sleep and death, and a multitude of other details. It is doubtful whether this kind of symbolism should receive much attention in a school class; but some slight indication of its existence is legitimate enough; and certainly children will not object to the process of "analysis" involved, though they may miss the elements of beauty and pathos in the picture.

Probably most visitors to the galleries of London or New York feel more interest in the modern pictures than the mediæval ones with their statuesque Saints

and Madonnas. But some knowledge of the symbolism employed by the late mediæval painters will add interest to their works. Red was symbolic of love, blue of truth, green of hope; St. Joseph carries a lily, St. Catherine leans against her wheel, St. Francis shows his stigmata. With a few facts like this at our disposal, we can easily interpret a mediæval picture without looking at its title.

Interpretations and problems. — In other cases it is not so much symbolism as straightforward interpretation that can be sought. In connection with Yeames's picture, *When Did You Last See Your Father?* the question may be asked, "Is the boy's father near or far away?" The anxiety on the mother's face will supply an answer. The faces of the Puritan inquisitors also supply food for reflection.

In other cases little problems, geographical, historical, etc., can easily be devised on the basis of pictures, particularly photographic pictures. "Are we looking to the north, the south, the east, or the west in this picture?" (There is a church in it which should settle the matter.) "Is that the sun or the moon shining over the fishing fleet?" "In what latitude is this piece of seashore scenery to be located?" "In what century did this bewigged man probably live?"

It is obvious that we have here been deviating, somewhat widely, from pure appreciation. This matters

little if M. Cousinet is right; still, the teacher should not entirely ignore the æsthetic aspects of a work of art; indeed, it is one part of his duty to introduce his pupils to some of the principles of artistic design. And here, again, " analysis " is his weapon.

The color distribution of pictures presents interesting problems, but how far we can or ought to introduce these problems to children is a doubtful matter. An oft-quoted case is that of Titian's *Bacchus and Ariadne* with its expanse of cold blue and warm red, the former relieved by the red scarf of Ariadne and the latter by a little blue on a Bacchante.

In connection with *After Waterloo; Sauve qui peut* (Gow), the teacher may ask his pupils why the terrified throng of soldiers, who are jostling each other to death, do not invade the empty field in the foreground. Wild answers will be forthcoming; but on one occasion I received a correct answer from a boy who was notoriously of an artistic temperament; the painter had left the foreground blank in order to give the figure of Napoleon a central and prominent position. It is a matter of design.

Foreigners see in English paintings a tendency to excess of minuteness and a corresponding lack of breadth or total effectiveness. The principle of Unity or Principality is not recognized as it should be. The Pre-Raphaelites, particularly Holman Hunt and Millais (in his earlier years), carried this charac-

teristic to an extreme point. Hunt's method " tended to arouse too great interest in the parts and so to detract from the impression of the whole." Many of the Dutch painters, *e.g.*, Van Mieris and Gerard Dow, commit the same fault: " we feel as though we were with a troublesome cicerone, who will not let us look at things with our own eyes, but keeps intruding himself at every touch and turn."

Some critics have objected to Raphael's *Ansidei Madonna* on the ground that the figures seem unrelated to each other and unconscious of each other's existence, and *The Mill* of Claude was, in an oft-quoted passage, fiercely assailed by Ruskin as a hotchpotch of details having no principle of unity.

In contrast may be mentioned the power of Ford Maddox Brown to convey " one single thought " with " startling evidence of reality," and the very similar power of Orchardson " to seize on dramatic situations or psychological moments." Millais himself lost his early preoccupation with detail and in such pictures as *The North West Passage* made the central figure dominate the scene. Among the many pictures in the National Gallery illustrating unity of design may be mentioned Piombo's *Raising of Lazarus* and Copley's *Death of Chatham*. In a very different department of art we find Turner making war on detail — " indistinctness is my *forte* " — in the interests of some atmospheric effect.

Various other principles of criticism will emerge. Face to face with a picture by Rubens the pupil will understand and possibly reject the painter's claim that "exuberance is beauty." Some painters have erred in the opposite direction; G. D. Leslie "scarcely permits himself, even in flesh, color enough for life."

There is obvious and perhaps overdone symmetry in Luini's *Christ and the Pharisees*, in the less known work of Giovenone, *Madonna and Child with Saints* (No. 1295 in the National Gallery), and in a score of other sacred pictures both in London and New York.

In many pictures one specific color is used to stand out conspicuously from a background; Isaac von Ostade and Wouwerman introduce a white horse, Constable, a patch of red in the form of a saddle, a boy's jersey, or some other object.

The characteristics of Rembrandt's style will be obvious; color is sacrificed to chiaroscuro.

All, or almost all, of the above matters may be quite within the scope of children's intelligence, but, so far as employed by the teacher, pictures should be employed chiefly because of the significance of their subject matter.

The appreciation of ornamentation. — Pure ornament, however, falls under another category; there is no "subject matter" at all; beauty and beauty only is concerned. There can be no doubt that the teacher will here find an interesting and novel department of work. And the guiding idea is again "analysis."

A small experiment of my own may be recorded.

A class had divided a square into four triangular portions and had filled two triangles — opposite ones — with identical designs. I then asked whether we should fill the remaining two with the same designs or whether we should introduce a difference. I found that both plans received strong support, and this still held good after I had deliberately destroyed, as far as possible, the influence of mutual suggestibility and had forced each boy to rely on his own judgment.

Now, the fact that some boys preferred uniformity and others diversity was an excellent starting point for a discussion on the principles of ornament, for ornament mainly consists of various combinations of similar with different material. This was easily illustrated by the iron stove which faced the boys; in a more elaborate room it might have been illustrated by the cornice below the ceiling. A few references to the common forms of classical ornament, egg-and-tongue, bead-and-reel, acanthus, anthemion, and the like, would then suffice to give the class observant eyes for ornament everywhere, and before many days had elapsed reports would come in to the teacher that the egg-and-tongue ornament had been noticed on a lift or elevator, and the acanthus ornament on an electric standard. Wall papers, carpets, and a thousand other objects will supply material for the further discussion of æsthetic principles, and even the old-fashioned "freehand copy" may, at last, receive

sympathetic consideration and be restored to a place in the curriculum.

The drawing lesson itself will be regarded with different eyes when appreciation is not, as at present, ignored.

The appreciation of statuary.[1] If it is found inadvisable to give separate instruction in statuary, the subject may be dealt with in a course that will include ornament and architecture. But if separate treatment is attempted, the subject should probably be linked closely to history, particularly in the case of Greece. Appreciation in some of its forms is largely a matter of "historical perspective."

As London students are, for the most part, ignorant of Greek history and, therefore, unable to put the work of Phidias and others into their relationship with the political and spiritual fortunes of the nation, the first lessons on the subject of Greek art might very well be frankly historical. The Persian invasion, the rule of Pericles (patron of Phidias), and the Peloponnesian War are subjects of unfailing interest. With the conflict between the Greeks and the Persian "barbarians," barbarism itself, in artistic if not other matters, took its flight from Greece, the stiff grinning features of the "archaic" statues giving place to the beauty and reserve of the Parthenon marbles. The notion of a conflict between civilization and barbarism impressed itself so deeply on the Greek mind that many of the *bas-reliefs* that followed the Persian invasion dealt with it under a mythological guise, *e.g.*, the war between the Centaurs and

[1] I quote here some paragraphs from a document in the composition of which I took a part, namely, the *Memorandum on Non-Vocational Institutes*, issued by the London County Council, December, 1913.

the Lapithæ (Parthenon), between the Amazons and the Greeks (Mausoleum), between the Titans and the Gods (Pergamon frieze). Without this clew to their meaning the *bas-reliefs* may fail to interest and the seriousness of Greek art go unrecognized.

Having reached a state of perfect balance in the work of Phidias, Greek plastic art underwent change of two chief kinds. In Praxiteles it became effeminately beautiful almost to a fault, and in the Pergamon frieze, the Laocoön, etc., violent.

In some respects the British Museum is the best place in the world in which to study Greek statuary and *bas-reliefs;* in some others it compares unfavorably with more modern museums, *e.g.*, those at New York and Pittsburgh. In the latter places there are no originals, but the limitations and the arrangement of the exhibits is more convenient for the student. Still, the Elgin marbles can scarcely fail to appeal, and the many original specimens of "archaic" statuary will act as an excellent foil. This is the point upon which, perhaps, the chief stress should be laid — the marvelous florescence of the Greek spirit during the fifth century B.C. Comparison with the statuary and *bas-reliefs* of other ancient nations will also be suggestive, Assyria and Egypt being particularly important in this connection.

Points of biographical interest should never be missed, *e.g.*, the alleged attack of the Athenians on Phidias ("a prophet is not without honour save . . ."), the wifely devotion that led to the erection of the Mausoleum, the struggle of Lord Elgin for the possession and the recognition of his marbles, Byron's attack on Lord Elgin in *The Curse of Minerva.* A few of the leading Renaissance names, *e.g.*, Verrocchio, Michael Angelo, should awaken biographical memories. The competition between Ghiberti and Brunelleschi for the making of the famous gate at Florence is an episode of great interest in the history of

bronze work; both the episode and the gate (in an excellent reproduction) can be studied in many museums. The fate of Leonardo da Vinci's equestrian statue at Milan is well described (as indeed is the whole life of that great man) in Merejkowski's novel *The Forerunner*, one of the best introductions to Renaissance history and ideas. The name of Rodin, of course, stands out as that of the greatest contemporary sculptor, but the names of modern sculptors (Stevens, Gilbert, Thornycroft, etc.) should not remain unknown; most of their work is to be sought, not in museums, but in public places such as Piccadilly Circus and the Victoria Embankment.

Applied art. — The distinction between the "fine" arts and the arts of industry has sometimes been used to the disadvantage of the latter, as if they occupied a comparatively low plane. Unfortunately, too, the very name "artist" has acquired a limited meaning. Yet centuries ago the distinction between the two kinds of art did not exist, and many of the greatest artists were "artificers" also.

Perhaps the teaching of appreciation has its very greatest value in connection with the products of industry. Demand reacts on supply and supply on demand in these matters, and there is reason to believe that if there were a sounder *appreciation* of good craftsmanship by the general public, the status of good craftsmen would be raised owing to the greater demand for their work. This does not mean that machine-made goods would be driven out of the market — there would be a legitimate place for them — but that the market would not be, as at present, monopolized by them to the injury of the true craftsman, who is either condemned to a life of poverty if he pursues his ideals, or compelled to prostitute his gifts in order to make a living.

Though wood carving, woodwork, and repoussé are well-established subjects in London evening institutes, there is evi-

dence that, like many other subjects, they have been taught almost wholly from the standpoint of technique or execution, and not of appreciation. Without any fundamental alteration in present methods, this latter aspect should receive more stress in the future. Facts in the history of the respective arts should be referred to more frequently (*e.g.*, the preëminence of Mediæval Germany in wood carving), and visits to museums should be made with a view to seeing what has been done in the past, and to gather hints for constructive work.

The fundamental æsthetic vice is a moral one; a desire to imitate those who have a larger income than ourselves, and can, therefore, purchase (without necessarily appreciating) more expensive things. Thus arises a demand for sham art, to which the craftsman has to respond, instead of working creatively along his own lines. The demand comes from both sexes, and the present remarks have as much bearing on instruction in needlework and domestic crafts as on instruction in woodwork, etc.

Articles should be good in color, design, and suitability. Examples of good craft should be permanently on show and be frequently referred to. The name of William Morris is the most notable one of all in this connection. The artistic impulse has no connection with the money motive; the good craftsman has his "heart in his work," so much so that he even tries to beautify his tools. One or more lectures illustrated by specimens or the lantern might be given by a craft instructor to the entire institute in order to awaken an interest in this important side of educational work.

Various principles of ornament will, of course, be found exemplified in every form of applied art (architecture, needlework, embroidery, etc.), and they can be more clearly perceived here than in pictures, because in the latter there is a "subject" calling for expression.

CHAPTER XIV

THE MODERN DRAMA AND THE NOVEL

If the present book were concerned with the education of adults, a good deal would have to be said about the systematic and official exploitation of the modern drama and the modern novel.[1] There is no doubt that, by administrative methods, much valuable work could be done in the direction of guiding popular taste and making the task of the sincere and original dramatist and novelist less hard than at present. But our concern in this book is with the pedagogy of a specific subject, *i.e.*, with legitimate scholastic devices for enhancing the appreciative powers, not of adults, but of children and youths.

Even now the school employs Shakespeare's dramas both as a classroom literature and as material for acting at school gatherings. Novels, too, of the historical kind, are generally recognized in both the elementary and secondary phases of American education. But the characteristic modern drama and modern novel are evidently out of the question in the case of children. The problems dealt with in them are specifically adult, demanding an experience of life of which no child, and

[1] Some suggestions to this end are contained in the author's *Educational Administration and Criticism.*

even no adolescent, can possibly be in possession. Further, the main appeal in the modern drama and novel is not to æsthetic appreciation, but to the reason; the very word "problem," used above, implies this, and, as we have seen, problem solving is a deadly enemy to pure appreciation. By general consent, therefore, the lesson in appreciation must be mainly concerned with poetry, music, pictures, and the applied arts.

If, then, I discuss briefly the modern arts of drama and fiction, the reason will be that they throw some indirect light upon the æsthetic principles previously expounded, — the principles of unity, contrast, and the like.

The modern drama: abolition of the soliloquy. — Changes have come over the drama of recent years. Dramatists have realized more than ever that anything which introduces a jarring note — for example, a note of absurdity — into a drama spoils the æsthetic effect. It is the doctrine of "distraction" over again. Now "soliloquies" and "asides" were always a little absurd, for people do not, in ordinary life, express their thoughts aloud to themselves; recent dramatic art, therefore, as represented by Ibsen, has almost wholly abandoned these crude devices and has learned how to make dialogue take their place. A bosom friend, for example, is particularly useful when confessions and plots are pending.

But this salutary change has led to other difficulties.

Students of the " principle of the first impression " will understand how important it is that the first scene should be successful, and yet dramatists have to use this scene for the purpose of introducing a mass of introductory matter, necessary to be known and yet likely to be lacking in all dramatic interest. In ancient times, one character was employed to make a huge prefatory soliloquy, or, rather, a speech, to the audience. A more skillful plan, still very common, is to use a servant, a duenna, a bosom friend, or a traveler just returned from the South Seas as recipient of the latest news of the town. There is no objection to this so long as these characters are used as integral parts of the drama, but if they are obviously dragged in for the one purpose of getting the " story " started, the art is now regarded as bad. Thus the tendency has been, first to abandon the soliloquy, and then to abandon the dummy dialogue and dummy characters that took the place of the soliloquy. Needless to say, these undesirable elements are still all too common, but they are being condemned more and more.

The dramatic unities. — A subject that, for centuries, has awakened much discussion is whether the drama should preserve the " unities " of time, place, and action. According to Boileau and the neoclassicists, the events of the play should be confined to twenty-four hours, to one locality, and to one single

plot or group of activities. This rule was fairly generally observed by French dramatists down to the time of Victor Hugo and the "romanticists." English drama has paid but small attention to the unities; and Shakespeare, in particular, has violated them in most of his plays. *Winter's Tale* shows the Shakespearean tendency in an extreme form, and *The Tempest* stands at the other extreme as a solitary example of preservation of, at any rate, the first two of the "unities." It is a notable fact that some of the greatest of the recent dramatists, such as Ibsen and Strindberg, have moved back toward the unities, and Strindberg has even advocated and exemplified the employment of a greatly reduced number of stage characters.

Unity, as was pointed out in connection with the other arts, always includes diversity, else it becomes monotony. In the case of the drama, this diversity may take various forms, such as sub-plots and the intermingling of comic with tragic elements; but more essential than these is the progression of the action toward and from a crisis of some sort. Almost as much has been written about the "pyramidal" structure of dramas as about the pyramidal structure of pictures, and the main point to notice is that, after an "introduction" or an "exposition," there normally occurs an "initial incident" or a series of "initial incidents"; then a period of "rising action," "growth," or "complication"; and then a "climax," "crisis," or "turning point" (at which one of the contending forces definitely asserts its mastery). This central point of the drama is the apex of the alleged "pyramid," with the slope

on the further side consisting of "falling action," "resolution," or "*dénouement*," which passes rapidly, as a rule, to the "conclusion" or "catastrophe." The scheme is worth remembering, for it fits fairly well the cases of the majority of dramas, although many deviations are made in practice; the "crisis," for example, may be nearer the beginning or (more commonly) nearer the end of the drama than is implied above.

For comedies, whose plots are usually slighter than those of tragedies, and in which witty conversation may largely take the place of structural development, the above scheme is rather too elaborate. An indication of this is found in the fact that a three-act arrangement is generally preferred to a five-act.

Variety in unity. — Variety may be added to a drama without destroying its unity by the introduction of characters or incidents that show similarity or parallelism or marked contrast. These devices may easily be employed in a mechanical way, and the greater the dramatist, the subtler is his employment of them. Dryden, dissatisfied with Shakespeare's *Tempest*, composed an "improved" version in which a *male* Miranda (ignorant of the other sex) balanced the real Miranda.

Comedy and Farce. — The distinction between comedy and farce is not commonly well recognized. Comedy is essentially a serious form of art in the sense that it deals with the genuine problems of human nature, particularly with the moral inconsistencies and obtusenesses of men. Bernard Shaw's comedies are serious criticisms of life, as when, for example, he shows us the vivisector and the military man each reproach-

ing the other for cruelty.[1] Farce, on the other hand, is merely a collection of absurdly amusing situations.[2]

The novel. — The last century has seen a great increase in the popularity of the novel. The main reason for this, no doubt, is that the novel is portable and can be taken up and put down at a moment's notice, whereas no one can carry about with him a theater and a troupe of actors. It should be noted, however, that in Germany thousands of plays are *read*, just as if they were novels, and there is a tendency in Anglo-Saxon countries at the present day to write novels around plays or base plays on novels.

Most of the remarks made concerning the drama apply with equal force to the novel. The main difference lies in the fact that the novel can safely be diffuse, while the drama, because of the limitations of time of performance to two or three hours, must

[1] *The Philanderer.*

[2] I have no claim to speak of the technical possibilities of the drama of the future. (My only three-act comedy, *Reform at the Board*, has never been acted, and I am assured that it is very, very bad indeed, and that educational topics can never, never be made interesting on the stage.) But I have sometimes thought that the exploitation of the element of time might be carried further than it is. For example, is a drama that works *backward* altogether impossible — Act I, 1914; Act II, 1900; Act III, 1880? Again, if by some mechanical device the future fate of each character were indicated in advance, — "the man who will die in the runaway accident to-night," "the woman who will be betrayed," and so on, — their action on the stage might be full of either pathos or irony in a measure impossible under present conditions!

be compact at all costs. Even novels, however, differ in compactness. It is usual, for example, to distinguish between those in which the main concern is in the plot and those in which the main concern is in character. This distinction is only rough, as most distinctions are, but clearly a novel like Wilkie Collins's *Moonstone* or *The Woman in White*, in which almost the whole interest lies in skillful construction, is very different from more rambling ones like George Meredith's *Egoist*, in which the interest centers in the mental struggles of Clara Middleton and Sir Willoughby Patterne. Formerly there was a type of novel in which the interest mainly lay in a string of exciting or amusing incidents, — Smollett's *Roderick Random*, for example; but the lack of unity or structure — the absence of a real beginning, climax, or end — in this type of art has caused it to go out of fashion. In the psychological novel of the George Meredith type, there is sometimes a positive shrinking from exciting incident; thus in *Beauchamp's Career* the flogging of Dr. Shrapnel is merely referred to, whereas in a cruder type of novel it would receive a whole chapter to itself.

The *deus ex machina* of the old Greek drama finds its place in the modern novel in the form of lucky or unlucky accidents. Thus Meredith solves all difficulties in the novel above mentioned by drowning the hero, while Thomas Hardy, in working up his

case against the President of the Immortals, in *Tess* and in *Jude the Obscure* introduces coincidence and accident over and over again. Whenever the sky seems to be brightening for the baffled hero or heroine, we may be sure that a disaster will come before long, some strange miscarriage or miscalculation, some delay, some unaccountable change of sentiment.

In the novel, the author is able to introduce his own personality in the form of comments and opinions. These will add to the length and diffuseness of the novel and serve to distinguish it still further from the drama.

The treatment of the novel in schools. — The way to make use of a novel for educational purposes must depend upon its nature.

A detective or mystery story stands on the plane not of appreciation but of intellection, and its treatment should follow scientific rather than æsthetic laws. There is a large field of work here remaining educationally unexplored; I have no doubt that, because of its compactness and vividness, the detective story could be extensively employed for the purpose of introducing a class to the meaning of such words as "hypothesis," "deduction," etc., and to a realization of the need for improving the tools of thought generally. But, as already said, the detective story is remote from the realm of æsthetic appreciation.[1]

[1] The present writer is planning a volume on this subject.

The problem element in novels. — Those portions of novels that are akin to the detective story in being purely problematic, intellectual, or informational may be treated in the same way as science or information is treated. They can be analyzed, summarized, argued about, made the subject of factual questions, and so forth; and thus, particularly if they are of the historical kind, can undoubtedly be made valuable auxiliaries to the more formal school instruction. Indeed, there are very few school lessons that cannot receive elucidation from fiction, and every school should have its catalogue of auxiliary literature arranged according to themes. Not in every case, of course, should pupils be directed to read a whole book; sometimes a single chapter or even a paragraph will be adequate; but this limited amount of reading, though all that is required for the immediate purpose, may easily lead the pupil to an extended perusal of the entire book or will at least make him familiar with it by name.

The information extracted from novels should, to some extent at least, be verified by an appeal to more authoritative books, and if the author is found to have distorted or omitted very pertinent facts, an attempt should be made to decide how far he is culpable. A certain amount of distortion is almost inevitable in art, though in the novel there is less excuse for it than in drama and painting.

The more inward and psychological a novel is the more carefully should the characters be studied from the standpoint of their probability. Is it *natural* for so-and-so to act as he did? The oscillations of mood and conviction which Hardy introduces, with tragic effect, in his two gloomiest novels, *Tess of the D'Urbervilles* and *Jude the Obscure* — are they natural, are they likely, or are they likely to have taken place quite in the diabolically fateful way that the novelist represents? No, says some one; yes, says some one else; people have been bludgeoned by fate as remorselessly as Tess and Jude: there was Beethoven, there was some one I knew who . . .

Again, a considerable if not a maximum amount of formal training value should be extracted from the novels that are studied. Words that are unfamiliar or difficult to spell should be collected in notebooks and subsequently embodied in composition exercises. A phrase that is peculiarly apt in style, a metaphor that is exceptionally powerful in its originality or appropriateness, should be commented on and be made the basis of attempts at imitation. The practice of teaching parsing and analysis has largely gone out of fashion (in England at least) as there is no evidence that it has improved the pupils' knowledge of English or taught them to think better; but if used in direct connection with the reading of a book, parsing and analysis may have some value; an obscure sentence may be

straightened out, a misleading word be classified as a verb instead of a noun, and so on. The teacher, however, will have to be careful to steer between giving too little and giving too much attention to these formal matters.

The æsthetic element in novels. — It is clear from what has been said that so large and complex a form of art as the novel appeals to other faculties than that of appreciation. But when a passage or chapter occurs in which the æsthetic factor is prominent, the teacher should take care to observe the rules emphasized in the earlier pages of this book. Several chapters in *The Ordeal of Richard Feverel*, by Meredith, are lyric in their beauty, and should be presented to a class through ear rather than eye, if, indeed, they are to be presented at all to the youthful readers in our schools. Generally, too, when a chapter embodies something quintessential which can be easily lost or debased by commonplace treatment, the teacher should take the chapter out of the hands of the class and make sure that the first impression is supremely good; in other words, he should read the passage himself in his very finest style.

The art of story-telling. — In connection with the use of novels in school the question arises as to how far the story of the novel should be known in advance. In the case of a mystery story (and as already said, I think the neglect of the mystery story by education-

ists is a great mistake) it is obvious that the story should not be known in advance; every art of the hypothesis maker or detective must be exploited before the mystery is solved, and this exploitation, of course, is impossible if the solution has once been supplied. In other cases, however, it may be advisable to destroy the mere story interest in a novel in order to allow of concentration upon character, detail, or style; the teacher may therefore tell the story in advance.

The art of story-telling is one in which all people do not excel; probably women are better at it than men, though this apparent superiority may be merely the result of practice. In any case, most story-tellers will need to prepare carefully the story they intend to employ and particularly to see that all necessary details are given in the right order, so that they will not need to say, "Oh, I forgot to tell you that . . ." Each specific point may advisably be jotted down on paper in order to insure this consecutiveness. A few striking climaxes, illustrations, etc., may also be planned out in advance. Beyond this, however, the teacher may not need to go in the matter of preparation. Unforeseen things (suggestions from children, etc.) are sure to happen in the course of the story-telling, thus compelling the best-laid schemes to be partly set aside. Further, the teacher is sure to think of new points and illustrations as the story progresses; they often come, indeed, with a flash, particularly

if the emotional temperature of the lesson is high. Over and over again in conducting a lesson on literature or history, illustrations have suddenly occurred to me which, if I had been seated in a lonely study planning out lesson notes, would have failed to come at my most urgent invitation. This subject of emotional temperature is clearly of the greatest importance in connection with all lessons and it concerns the pupils as well as the teacher.

The best lessons in the art of story-telling may perhaps be learnt from the great literary story-tellers. For producing effects of awesomeness few have ever excelled Edgar Allan Poe, and an inexperienced teacher might very well analyze the process adopted in *The Fall of the House of Usher* and similar tales. Changes in the tone and speed of the voice are, of course, of the greatest importance so as to suggest significances, coming developments, etc. Something corresponding to the " positive preparation " of Chapter IV may also be desirable in many cases, in order that expectation may be aroused or some key fact receive its due prominence.

CHAPTER XV

THE POLEMICS OF APPRECIATION

THE present book ought not to be brought to a close without a reference to some of the controversial aspects of the topic under discussion. Many good teachers, long before the " appreciation lesson " was christened, taught their pupils to see beauty in poetry and in painting, in music and in sculpture. But the recognition of " appreciations " as a desirable outcome of teaching and the recognition of a school exercise distinctively different from other exercises as a means of insuring this outcome are comparatively recent developments in educational theory.

The genesis of the appreciation lesson. — Professor J. J. Findlay appears to have been the first educational writer to recognize the need of a specific lesson in appreciation.[1] Professor Strayer, following this suggestion, devoted a chapter of his *Teaching Process* to this lesson type. In 1909 Mr. Millward in the pages of a teacher's textbook[2] which I edited put in a word for " singing by ear." In 1910 Mr. Steward

[1] *Principles of Class Teaching*, p. 361 and *passim*.
[2] *The Primary Curriculum*.

Macpherson published his book on *Music and its Appreciation*, and in 1910–1911 lectured to a large number of London teachers on the subject. Similar lectures were given by Professor Selwyn Image on the appreciation of art. In 1911 came Stanley Hall's *Educational Problems* with an important chapter on the teaching of music from the point of view of appreciation, emphasizing the employment of the pianola and the phonograph. In the autumn of 1912 the present writer gave in London a lecture — the basis of the present book — on the " Lesson in Appreciation," the most novel feature of which was the employment of the Wagner passage quoted in Chapter II, and the suggestion that metaphors and similes should be prepared for long in advance of the poetry lesson proper. In 1912–1913 appeared M. Cousinet's articles in *L'Educateur Moderne*. In 1913 came Professor De Garmo's *Æsthetic Education*.

The idea of a lesson in appreciation has thus been of rapid and quite recent growth, and no single individual can be held responsible for its inception. Educators in widely separated countries have been groping in a certain direction and at last an idea has appeared.

A short account of my own conversion may here be added as it is probably typical of the conversion of others. I started like other English teachers from certain traditional and pernicious notions about "drawing out" knowledge from vacuous

minds — notions entirely fatal to the teaching of appreciation. Then came, like a gleam of light, the Herbartian maxim, "Action springs out of the circle of thought" — much the same, in its meaning, as the scholastic *Nil est in intellectu quod non prius fuerit in sensu*[1] — and it forbade me twelve or fifteen years ago to regard the principle of *development from within* as the only or the last word of educational philosophy. Then came an observational acquaintance with a misunderstood and easily misunderstandable Froebelianism — a teacher encouraging children to play at "cobbling" when they had never once in their lives seen a cobbler at work, and so on. I made, too, an observational acquaintance with the methods of teaching "recitation" in senior schools, and slowly came to realize that they were laborious, niggling methods destructive of all sense of artistic totality. Gradually I arrived at the formula, so simple and obvious, and yet so useful and illuminating, though, again, not the last word on the subject, "Impression must precede expression." Then, later still, I began, as a listener, to make the acquaintance of orchestral music, and grave doubts arose, in consequence, as to the usual methods of teaching both instrumental and vocal music. Convinced at last, I discovered that others had arrived at similar convictions and that the time was ripe for a change in school methods.

The social need of training in appreciation. — Simultaneously with this growth of purely pedagogical opinion has occurred the triumph of the cinematograph. Faced by this triumph — so different from any of which education itself can boast — the educationist stands wondering and undecided. Is he humbly to adopt the cinematograph, either in a port-

[1] Nothing is in the intellect which was not first in the senses.

able form within the school building or at certain centers where blameless films will be shown to children during school hours and less blameless ones to adults in the evening? It seems at the present moment almost as if he will, and undoubtedly the cinematograph can be usefully employed for educational purposes, particularly in connection with geography, nature study, engineering, and other very objective branches of study. Indeed, even literature can be made to benefit from it, if, as is sometimes done, the great stories of Homer, Vergil, and Victor Hugo are told upon the screen. Broadly speaking, however, as the cinematograph is avowedly or supposedly imitative, it cannot, or does not at the present, supply high forms of art, for high forms of art go far beyond imitation. The question arises, therefore, whether the school ought not to look in other directions than the cinematograph, or, at any rate, while not ignoring it, ought not to take care that more permanent and significant forms of art receive their due attention. There is a distinct danger that the very word "picture" may, in a few years' time from now, have *merely* a cinematograph reference; the youth who is "going to see the pictures" goes not to the Tate Gallery or the Metropolitan Museum, but to the nearest "Movy Palace." The whole problem has been recently stated so lucidly by M. Cousinet that his exposition will, for a while, be followed point by point.

M. Cousinet, in his 1912–1913 article, showed that France had special reasons for encouraging and improving æsthetic taste, inasmuch as that country's economic preëminence in the arts of architecture, furniture making, jewelry, wood carving, and house decoration was being gravely threatened, since the public was becoming content with cheap imitations of older works, and artists were being given over, when not to sheer imitation, to a straining after mere eccentricity. Foreigners, less encumbered by an artistic tradition, showed happier invention and the results were seen in a largely increased production of foreign work. It was for economic reasons like this that, in 1906, a propaganda was commenced in favor of education in design based on observation of real things and against the practice of mere copying, sometimes the copying even of colorless and lifeless plaster models.

The gulf between modern artists and the masses. — But, he adds, there were other influences at work, leading the educators not only of France, but of other countries, to see the need for æsthetic training in primary schools.

The fundamental trouble, M. Cousinet continued, was the progressive separation of artists from the public. The results of this separation were, and are, that the taste of the latter is becoming more and more base while that of the former is becoming more and

more refined and remote, with increasing stress ever being laid by them on complicated and esoteric technique, clearly typified by the lengths to which the Futurist movement has gone. Formerly artists were in contact with the public, who were the only art critics. But as states grew larger and more democratic there grew up a demand among the half-educated public for an art within their comprehension. In trying to please this vast multitude of people possessing very varied degrees of culture and many of whom desired only some immediate sensuous satisfaction — a multitude suffering from overwork, hurry, alcoholism, from the publicity given to crimes, from overcrowding, nervous strain, and the like — artists could supply only emotional excitement of an intense kind. We see to what a level public taste has descended if we study the cinematograph, with its mere shaking of the nerves by laughter or fear. And, an American might add, we find another extreme in the hideous creations of the " comic supplements " of the Sunday newspapers.

In all arts the separation of the artist from the public has become pronounced, even the magnificent effort of Berlioz to create a music for the people having failed, and the modern musician having become more and more esoteric, more and more a worshiper of " art for art's sake." Thus art, losing contact with social life, has become thin and etiolated, and even

literature and music have come to consist of tiny, exquisite, insignificant pieces. There exists nothing to-day between the two extremes of subtlety and grossness. Hence has arisen the demand that a minimum of æsthetic education should be given to all people in the state. In this way alone can the public be made to appreciate higher things, while, as a further result, artists themselves may be brought into closer contact with life, thereby having *their* taste enriched while that of the public is being "refined." "An age of altruism should be able to insure to the artist sufficient culture in his audience so that his language be understood and that his speech be not reckoned as an uncertain sound."[1]

But we must not mistake, M. Cousinet goes on to say, the purpose of the present movement. We do not expect to make all people artists or even enlightened amateurs, who prefer Beethoven to Manon, Rodin to Pradier, an etching of Jourdain to a lithograph, or *Dominique* to *Roman d'un Jeune Homme Pauvre*. The aim is to unite afresh the artists and the public; in fact, *to prepare a public for future artists* by habituating people to see things from the point of view of the beautiful. *Æsthetic admiration is not at all a natural sentiment;* what takes the place of it is generally the immediate satisfaction of familiar things; the thrill of melodrama which demands no effort of thought;

[1] *Pictorial Composition*, H. R. Poore, p. 226.

musical comedy; coarsely colored pictures; and crude melody whose banal phrases can be easily foreseen.

For real appreciation, as distinct from the love of these things, there must be a certain respect for the work of art, a desire to penetrate to its meaning, a contemplative state, prolonged for some minutes. There must be a suspension, for the while, of the egoistic " will to live," there must be self-forgetfulness, union with the thought of the artist, a state somewhat analogous to the " catalepsy " in which Hindus put themselves but distinct from it in that the mind is still active. In this state a great number of ideas group themselves together, associations are formed and reënforce admiration with a crowd of intellectual elements (interpretations, memories, comparisons).

Arguments against the attempt to " teach " appreciation. — So far M. Cousinet. But the condition of educational theory in England, at any rate, is so unfortunate that every unfamiliar proposal has at once to face objections of a more or less childish kind. Sound, philosophical objections are rarely or never forthcoming; we are not philosophers; we thoroughly despise clear thinking and we have a mute horror of ultimate issues: but we are not, in consequence of these facts, saved from " theory " and " dogma "; on the contrary, we are slaves to them, but slaves to claptrap theory and cant dogma. The proposal that

there shall be a " lesson in appreciation " may therefore be received by the educational world in exactly the same way as the proposal that there shall be lessons in morals or civics. We shall be told that " beauty cannot be taught " (just as " virtue cannot be taught "), that the beauty of things is learned " indirectly," or " incidentally," or " unconsciously."

So far as there is a vital motive behind these contentions it will be found to resolve itself mainly into mental inertia on the part of the teacher, into an unwillingness to see the school time-table (already " overcrowded ") disturbed, and a fear that the learning of a new technique will be rendered necessary.

Now the first objection has already been anticipated and refuted in Chapter I. Whatever the lesson in appreciation is to be it must not be toilsomely laborious. There is something wrong about our lessons in music and poetry if this element of toil, either for teacher or for pupil, is allowed to intrude. The truth is, *We have never realized the significance and the function of appreciation; we have confused it with technique, and through this confusion we have destroyed appreciation.*

Such categories as " thoroughness," " tests," " results," and the like have no place whatever in the philosophy of appreciation. In other parts of school philosophy, they have a place; we want *more* " thoroughness," more exacting " tests," more satisfactory

"results," here and there; with arithmetic, for example, and enunciation, and perhaps reasoning. But these things and the lesson in appreciation are as wide as the poles asunder. Arithmetic, whether higher or lower than appreciation, is fundamentally different from it. Now, in the average school, the music or poetry lesson is not, in point of fact, widely different from the arithmetic lesson, and the strain and strenuousness of the latter largely belong to the former; it would therefore not be surprising if the teacher stood somewhat suspicious before the proposed "lesson in appreciation." But he misunderstands. If there is to be strain in this lesson, it will have to be a very different kind of strain from that which gives "neurasthenia" to teachers. And if ever the dream of an imposing school ritual (or liturgy) should come true, — a ritual of songs, poems, and ceremonies, — the present argument will be further strengthened, for no one has ever objected that a ritual produces worry or neurasthenia; it is a reposeful, routine thing.

Not only do teachers commonly complain of an "overcrowded curriculum," they complain with even greater bitterness of the large size of their classes. Indeed any reference to the latter question at a teachers' meeting in England calls forth applause that now verges on the automatic. Yet it is not difficult to show that, for some subjects, large classes are an ad-

vantage, inasmuch as, in small classes, enthusiasm is not easy to work up. Among these subjects are those that come under the present formula. I should not be surprised to find lessons in appreciation being given, in the near future, to classes of a hundred or more pupils; and certainly a stately and imposing school ritual will be a thing for large, not for small, groups of children. In short, the very idea of appreciation is of something widely different from "a lesson" in the usual sense.

And now to the second objection, the pseudo or claptrap objection that "beauty cannot be taught."

This may mean that the teacher can take no systematic steps to enhance the child's powers of æsthetic appreciation. If this is the meaning of the statement, its refutation has already been supplied in Chapters I–V, where, in connection with what is called "Negative Preparation," it has been shown that the teacher can do much to remove obstacles to appreciation; and, in connection with what is called "Positive Preparation," it has been shown that he can do much to supply the very machinery for appreciation itself. The nature of that machinery was briefly indicated above in the quotation from M. Cousinet; ideas have to "group themselves together. . . ." Now this machinery is quite within the reach of educational influences.

Evidences of the need for æsthetic guidance. — If,

however, the statement means that every one, including every child, perceives beauty without any assistance from educational guides, such as teachers, the statement is again wildly untrue. "Æsthetic appreciation is not a natural sentiment."

Some children were once standing before Holman Hunt's *Light of the World* and speculating as to the meaning of the figure (Christ) it contains. "Who's that?" "Why, don't yer see? It's the devil and that's the hole he's come out of."[1]

This grotesque misinterpretation might be paralleled by countless others, individual and racial. The grandeurs and the beauties of the Alps and the Highlands pass unnoticed for generations; then some one brings the discerning eye and removes the scales from eyes that are not discerning; what was formerly the spiritual wealth of one becomes the currency of all. This truth applies not only to æsthetic matters but to moral, and our controversialists usually ignore it as much in the one case as in the other. To people who imagine that the child perceives moral and æsthetic principles by "a rapid sort of first intellection," as Dr. Stanley Hall sarcastically calls it,[2] the existence of guide books to picture galleries and of annotated programs to orchestral

[1] Episode narrated on the authority of Mr. Sharman, a well-known London teacher.

[2] *Youth*, p. 357.

concerts must prove a puzzling phenomenon. As often happens, however, in professional matters, the outsider may see truths which the insider, hypnotized by professional claptrap, does not see. At any meeting of teachers or educational officials it would be easy to raise a cheer by proclaiming that the child "unconsciously" perceives beauty or goodness and by protesting against systematic attempts to educate the æsthetic or moral judgment. But meanwhile guide books exist, and from one of the best of them a few quotations will here be given.

"Why," says Mr. E. T. Cooke in his *Popular Handbook to the British Museum*, "is any guide necessary at all? The objection has high authority: —

> " 'There needs no words nor terms precise
> The paltry jargon of the marble mart,
> When pedantry gulls folly: we have eyes.'

"We all have eyes, but we have not all the poet's eye. . . . The trained eye, assisted by sympathy and imagination, pierces through all obstacles to the true vision; but there are many of us . . . whom a first and uninstructed survey of the Greek marbles in a museum leaves cold, careless, bewildered. I do not think, therefore, that it is entirely superfluous . . . to give simple explanations of the nature of their excellence; to suggest to the eye what it should see; to cite appreciations by competent authorities of past and present times." [1]

To Mr. Cooke's statement the man in the street will assent; it is only the academic educationist who

[1] *Popular Handbook*, pp. xi–xii.

will claim that the child should not be "stuffed" with the opinions of other people or told what to see; it is the academic educationist who retains the "old superstition that children have innate faculties of such a finished sort that they flash up and grasp the principles of things";[1] it is he who fails to recognize that "our best thoughts and feelings never get into currency, for lack of the bullion of words out of which they must be minted";[2] it is he, in short, who is, too often, the enemy of any systematic education in beauty and goodness.

Perhaps our controversialist may find some comfort on pages 14–15. For there an attack is made upon expounding and explaining works of art at the moment of their presentation. "The very thing!" our critic may exclaim; "just what I have always advocated! Let beauty exert its own influence on the child undisturbed by the teacher's comments!" Well, if the policy outlined in the present work is the one that academic opponents of æsthetic or moral education have always been modestly advocating, if they have not, in point of fact, been obsessed by "old superstitions" but have, all the time, been advocates of a forward movement in matters of morals and æsthetics they will, no doubt, welcome this book with open arms.

I, at any rate, believe emphatically in teaching morals and teaching æsthetics, and not in leaving them to chance. All the available psychology points in the former direction. There is ample scientific

[1] Stanley Hall, *Youth*, p. 357. [2] Meredith, *The Egoist*, Ch. li.

evidence that the ear, for example, can be *directly* trained to recognize absolute as well as relative pitch, and that the other senses are also highly educable. But more than this. The higher and more complex forms of appreciation can be, so to speak, manufactured and built up by processes of teaching. Though some souls will prove more responsive than others to the teaching and though the process of building up æsthetic appreciation is one that demands more skill and imagination in the teacher than many other school processes, beauty can be taught and therefore ought to be taught.

The doctrine of "inner growth." — To all this, even when amplified and illustrated, an easy retort can be made in the terms of Wordsworth's poem. Are we always to be meddling with the child and assuming that "nothing of itself will come"? Is not the "æsthetic sense" a plant of delicate growth? Are there not deep forces at work in the child?

Of course. The school is only one agency among many. The environment counts for much; inner development counts for much; or, rather, inner development reacting on environment and being in its turn affected by it and thus becoming *experience*, counts for much. A great deal of this is quite beyond the teacher's power of control. Further, in the present feeble state of the psychology and pedagogy of appreciation, we can easily make mistakes; in the very

enthusiasm of our conversion to "appreciative" methods we may be oversubtle, overelaborate, overemphatic, or what not. It is hardly necessary to make such admissions; they are so obvious. But they have nothing to do with the immediate question. The school is only one agency out of many; still we must employ it. If we are morally certain to make mistakes, we must learn, gradually, to make none. Too often, these Wordsworthian objections resolve themselves into apologies for doing nothing, or, at best, for allowing beautiful pictures to hang disregarded on our schoolroom walls and for allowing beautiful melodies to pass without a word of helpful comment.

The by-product theory. — But the opponents of the specific teaching of appreciation have yet another argument. They will say, "Yes, we must teach appreciation, but we must teach it as a kind of by-product. So long as we 'teach singing,' 'teach poetry,' and so on, we are actually teaching appreciation in the only possible way. Appreciation springs up of its own accord in connection with these activities. There is no need to depute it to some person as his special concern."

This is a familiar mode of argument, and it has been used repeatedly in connection with morals as well as æsthetics. M. Cousinet rightly brushes it aside.

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There are, he says, two parts or aspects of æsthetic education, — production (or execution) and contemplation (or appreciation), — and they cannot perform each other's functions. The practice of an art may make us more or less clever in execution, but it does not necessarily make us good judges of the works of others or even of our own; often it makes us think too highly of the mere overcoming of technical difficulties, or too lowly of artists whose style is not the one we prefer; its influence, in short, is egoistic, while the influence of appreciation is altruistic; the latter unites rather than separates men.

The practice of an art is not identical with real culture. Contemplation or appreciation have to be learned as such; they do not follow from a series of æsthetic activities.

Here, of course, as M. Cousinet points out, we run up against some of the darling dogmas of our educationists. The pupil has to "learn" everything by "doing"; there has been, in the past, "too much preaching and lecturing by teachers," and so on. Some of the bold American experiments in inducing children actually to *compose* music are only the extreme form of this tendency towards assigning to "activity" the one and only rôle in education. But there is an error, M. Cousinet urges, in all this. The facts of life go to show that appreciation has to be *taught as such*, at some time or another. It is not

an inevitable product or by-product of life experience or even of specific training in art.

Direct *versus* indirect methods. — "And the teaching of appreciation — what form will it take? surely you will not discuss with children the principles of beauty? Surely you will prefer to allow beautiful music, beautiful pictures, to play upon the mind? Even although young children cannot interpret Holman Hunt's pictures with the precise and instantaneous accuracy of a trained critic, you will surely admit that *some* influence is exerted by works of beauty apart from any explanations of them that the teacher or textbook may give? And so with music, too; will not 'beauty born of murmuring sound' pass into the face and life without didactic intermediaries? Admitting the value of specific instruction in æsthetics at some stage or other in the child's, or the adolescent's, or the adult's life, surely there is much virtue in the quieter, more unconscious influence of beauty?"

It is necessary here to be modest. The exact ratio and relation that should exist between indirect and direct methods of teaching are beyond the power of any present-day educationist to define or determine. We simply know little or nothing about the subject. We have our prejudices, we have our claptrap formulæ, and these do duty for wisdom.

So far, however, as I can discover, and M. Cousinet says the same, pictures hanging silently in a class-

room, and music played without comment or discussion *have not much influence* of any kind upon taste and character. If, indeed, they exerted a very large influence, the æsthetic outlook for modern nations would be gloomy in the extreme; for, presumably, bad pictures and bad music would then also be tremendously influential on taste and character, and the sights of our ugly streets and the banal music of our halls would be causing, every day, a fatal deterioration in taste. The advocates of the teaching of appreciation (or " contemplation ") desire something far more direct than the alleged education supplied by pictures and music in " unconscious " ways. It is true, as M. Cousinet asserts and as much experience confirms, that artistic activity in the sense of technical practice does not necessarily create artistic taste; it is also true that artistic *in*activity, in the sense of " unconscious " learning, does not create it.

The reason is, of course, that the human mind has to concentrate on one task at a time and that in doing the one task it is bound, for a while, to neglect others. It is this principle which, it seems to me, vitiates almost all of the reasoning in a valuable book called *Suggestion in Education*. The author[1] tells us that a youth can best pick up moral truths while he is himself engaged in some alien but strenuous piece of school work, *e.g.*, solving problems in history. My belief

[1] Mr. M. W. Keatinge.

is that in matters of morals exactly the same principle holds good as in matters of æsthetics. I believe that here, too, there is need for " contemplation," that is, for reflecting dispassionately on moral truths and moral examples; and that this cannot be done while the attention is wholly engaged in the strenuous work of school or life.

Of course the notion that we " learn by doing " is a popular one among " practical " people and has much to justify it in certain departments of life. It is, indeed, a notion that many teachers badly need to assimilate. There is little doubt that before long they will have satisfactorily assimilated it in connection with such subjects as mathematics and science and that training in English speech will also be revolutionized by the influence of the same principle when the excellent methods of teaching French and German by means of the Hölzel pictures and other practical devices will be extended to the teaching of the mother tongue!

It is not too much to say that half the subjects taught in the modern school (day and evening) are taught too verbally or theoretically, and the other half too practically. Hygiene is one, in addition to those already mentioned, that falls under the former category; a " course " in hygiene means invariably a course of lectures. Physical exercises, handicraft, and music are, on the other hand, too

"practical"; the teacher does not philosophize enough; the *rationale* of this or that muscular movement, the teachings of William Morris, the principles of repetition and contrast, and the like, are rarely or never referred to by the teacher of these three subjects.

I dismiss, therefore, with M. Cousinet, the dogma that everything must be taught "practically." There is a place for practice and there is a place for theory — and "contemplation."

Experimental æsthetics. — During recent years the realm of æsthetics has been invaded by the experimenter.

As is the usual way with that gentleman, he has begun with comparatively simple problems, leaving the complexities of composition in which the artist and musician revel alone for the present. And so far he has told us very little that we did not know before. Still it is worth having our vague convictions confirmed by experiment.

He has shown that the pleasure derived from certain colors is not entirely the result of associations and experience; some colors are pleasant and stimulating from the first, even to such lowly animals as earthworms. The warm colors may even exert marked, even if temporary, influence on physical strength, increasing, for example, the power of the hand grip. Further, there is a primary pleasure derived from curves, etc., independently of associations (so far as we can tell).

Still, associations do exert a very great influence on adult judgments and preferences. The " weight principle " is of particular importance; people like, as a rule, to have saturated colors placed below, rather than above, colors of a lighter shade, the idea being that to place colors with more apparent substance *above* those with less is to make a top-heavy arrangement. But other considerations may come in also.

People, in fact, differ in their characteristic reactions to colors, pictures, and art generally. The four chief types of judgment are (1) the objective, attention is concentrated upon the presented material itself; (2) the physiological, the material affects the bodily sensations (" depressing " etc.); (3) the associative, the material reminds us of something; (4) the material is personified as having a character (" treacherous," " aggressive," etc.).

Confirmation of the principle of distraction. — The principle of distraction, so often referred to in this book, recurs again and again in experimental æsthetics. People prefer larger to smaller areas of the lighter tints, for " the indefiniteness of the color of an object, any uncertainty as to its actual color-tone, is lessened by an increase in the size of the colored area." " The æsthetic enjoyment of color is lessened in so far as attention is called away from the color to the effect it is producing on the observer himself." (Valentine.)

Perhaps the most important example of the principle

of distraction is contained in Helmholtz's great theory that tonal discord and unpleasantness are due to the interference or clashing of the sound wave set up by certain notes. Thus C and D in the scale are discordant because their waves do not coincide at any point; while C and C′ are harmonious, the vibrations of C′ being exactly twice as numerous as those of C and therefore reënforcing them; similarly C and G (ratio 2 : 3) and C and F (ratio 3 : 4) are harmonious. (Think of two people whose steps, as they walk side by side, have these time relations. At very short intervals they are absolutely in time with each other.) When this principle is applied to overtones, as Helmholtz applied it, an almost complete explanation of the relative pleasantness of certain combinations is given.

An attempt has also been made [1] to extend this principle to colors. There are seven notes in the scale and seven colors in the spectrum. The [complementary] colors that harmonize best stand in the simple ratio (*i.e.*, their vibration numbers do) of 3 : 4 : these colors are:

carmine-red and bluish green
vermilion and turquoise-blue
yellowish green and violet
green and purple

On this theory, "these complementary colors influ-

[1] Raymond, *Æsthetics*, p. 377.

ence the organs of the same retina without producing any sensation of jolting or jarring . . . there is a free, unrestrained vibratory thrill or glow." Quantity of color (like loudness of tones in music) has nothing to do with the harmony of effect: " all that is necessary is that the form of vibration causing the one color, be it much or little, should exactly coalesce with the form of vibration causing the other color."

Thus we get an explanation of the pleasant effect of " tonal pictures," *i.e.*, those that are all of the same color, varied only by differences of tint and shade. The principle here is not antagonistic to the last, any more than a loud C is inharmonious with a soft C in music; many people have been unnecessarily puzzled at the fact that pleasant effects arise both from " tonal " pictures and from complementary colors.

An attempt has been made to explain our pleasure in curves as the result of easy eye movement in the eye muscles. But in point of fact the eye does not move in curves but in lines, jerking itself from one point to another. This instance, therefore, has no direct bearing on the principle of distraction. It may, however, have an indirect bearing.

So, too, the argument of Fechner that the golden section of a line is pleasant because the attention is facilitated by the repetition of a mathematical principle is based on the principle of distraction. (But Fechner's view has recently been questioned. The

golden section of a line is obtained by dividing it into two parts so that

shorter part : longer part : : longer part : whole).

Ruskin's definition of composition (in painting) as " the help of everything in the picture by everything else " is another application of the principle of distraction.

Appreciation of pictures. — Experiments on children's and adults' appreciation of pictures have been carried out by Schulze, Martin, and others. The results are not very valuable. Children appreciate details and have little sense of unity; they appreciate color more than form and chiaroscuro; and they attend little to the skill of the artist.

As a rule, a picture requires a fair number of seconds for its appreciation, but an elementary kind of appreciation is often possible with a 2 seconds' exposure. " Familiarity . . . is an essential element of the idea of beauty." But excessive familiarity may produce reaction or indifference except in the case of masterpieces. For complex works of art, including pieces of music, the first presentation is not enough for complete appreciation.

APPENDIX A

QUESTIONS, EXERCISES, AND QUOTATIONS

The following is not a systematic catechism based on the preceding chapters; in some cases, indeed, nothing is given but a quotation which, while suggesting thought, will find no answer in the text. I have largely employed the works of Omond and Saintsbury on meter, Parry on music, and Coffin on American paintings, and the arrangement is roughly in that order.

(1) Analyze, if you can, the charm of Matthew Arnold's fine description of the Greek dramatist Sophocles: —

"Who saw life steadily and saw it whole."

(2) Contrast the following and indicate the differences between (*a*) and (*b*), and (*b*) and (*c*): —

(*a*) "The life of D—— is extinct, and he is no longer affected by the personal vicissitudes and dangers of government, such as assassination, treason, rebellion, and foreign invasion, which produce this anxiety in my [the king's] mind."

(*b*) "D—— lies in his grave. Life that racks my soul with succeeding ague-fits of fear for him is over and he sleeps in peace beyond the reach of treason. The assassin's steel or poisoned cup, secretly fomented strife at home, treacherously assisted hostility from abroad — none of these can harm him now."

"Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,

Malice domestic, foreign levy, nothing
Can touch him further." (*Macbeth.*)

(1) and (2) from Liddell's *Introd. to the Study of Poetry.*

(3) When Macbeth speaks of "life's fitful fever" and of Duncan's deliverance from it he uses a metaphor. Discuss its appropriateness ("fitful").

(4) Compare and contrast the two following verses from Shakespeare's sonnets: —

(1) "When to the sessions of sweet silent thought."
(2) "When I do count the clock that tells the time."

(5) Compare Milton's words in *Paradise Lost*, I, —

"A shout that tore hell's conclave"

with the suggested form, —

"A cry which rent the vault of hell."

(6) In the verse from Shakespeare's 29th sonnet: —

"Like to the lark at break of day arising"

the rhythm movement is said to be divided into pulses that are suggestive of lark flight. Is this so?

(7) "Wherever the imagination plays about an object, expanding it and relating it to what is significant and vital, there the æsthetic faculty is at work." "This humdrum old world of ours" can be made to "burst with beauty." (De Garmo.) Do you think the æsthetic faculty could work on such subjects as (1) a broken shoe, (2) a can of petrol, (3) a snake?

(8) Consider the case of a flower. Is it inherently beautiful? If so, can it take on new noninherent beauties from any source?

(9) How would you prevent children from misunderstanding fatally the usage of "become" in the sense of "suit": —

"Those two mourning eyes become thy face."

(10) Longfellow said of his own attempts at hexametric verse that "the motions of the English Muse are not unlike those of a prisoner dancing to the music of his chains."

(11) "The sounds of verse have constantly to effect a compromise between the typical rhythm to which they are set and the irregular stress — and time — variations of human speech. . . . The fundamental principle of verse is that it sets up a new order of progress which constantly conflicts with, yet without destroying, the order of progress of common prose speech." (Dr. Alden.)

(12) "English syllables do not by themselves create or constitute rhythmical periods. They are, at most, set or adjusted to such periods, often with perceptible coercion. This enforced adjustment gives our verse its charm and character."

(13) Professor Scott makes prose rhythm depend mainly on pitch, verse rhythm on stress or force. Professor Bright distinguishes pitch accent from force accent. Weigh these views.

(14) "Rhythm represents emotion and it gives rise to emotion." (Dixon.)

(15) "English verse is 'decorated prose,' decoration involving symmetry and proportion." (Browne.) Consider this.

(16) "In practice it is impossible fully to harmonize the natural quantity and stress of a language with the artificial quantity and stress of meter; one or other must go to the wall. . . . The stress groups of ordinary speech amount to nothing more than prose; to make them into feet we lengthen or shorten syllables without scruple." (Sweet.)

(17) What kind of verse is this: —

"Nay, it is better thus, the Monarch piously answered."

(18) "Divorced from time, stress in English has never proved a sufficient basis of meter; lines do not 'read themselves.' And, divorced from time, no mere succession of prose accents will

create an impression of verse. . . . Our word accent and, still more, our sentence accent are too fugitive and capricious to be made the sole basis of verse."

(19) "The laws of prosody . . . have one common purpose: to keep alive the opposition of two schemes simultaneously followed. . . . The eccentric scansion of the group is an adornment; but as soon as the original beat has been forgotten it ceases to be an adornment." (R. L. Stevenson.)

(20) Distinguish between rhythmical accent (or *ictus*) verbal emphasis, and syllable stress.

(21) Some writers claim that English verse is marked by a midway pause which divides it into versicles or sections. (Guest.) Consider this from a study of many blank verse passages, *e.g.*,

"The glass of fashion and the mold of form."

(22) "No rhyme but a perfect rhyme is ever worth a poet's while." (Lanier.)

(23) Rhythm consists in "stimulation at fixed degrees of time," its essential quality being "continuous satisfaction of expectation." (Gurney.)

(24) Meter is akin to music in that it contains "measured rests, filling up the time required, as in bars of music." (Ruskin.) Steele was the first to treat pauses as factors of meter.

(25) "Rhythm is a national thing, meter can be transplanted." (From Earle.)

(26) "All exaltation is rhythmic." (Wadham.)

(27) "Blank verse, coming near to prose, is specially suitable for narrative; it is enough if an occasional line in strict measure reminds us of the rhythm." (From Rev. W. Young.)

(28) "It would be a very 'wooden' verse in which word accent and verse beat always coincided."

(29) "The metrical expression of emotion is an instinct, not an artifice."

(30) Consider whether there is a rhythmic arrangement in the "poems" of Walt Whitman.

(31) Feet must be "*made* to occupy the same time." Nine tenths of prosody "appertain to the mathematics." (E. A. Poe.)

(32) "In English verse accentuation usually reënforces metrical *ictus*."

(33) "'Accent' with us does not necessarily imply either elevation of pitch, or increase of loudness, or prolongation of time. Normally we like to unite all three on one syllable. . . . But it is possible to accentuate a syllable by lowering the voice, by uttering it more softly, or by shortening its duration." (Omond.)

(34) Some people contend that Pope's most regular lines are his weakest in point of versification, others contend the reverse. Study this.

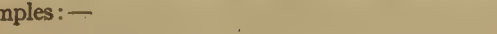
(35) Coleridge wrote *Christabel* on the principle of "counting in each line the accents, not the syllables." Find out whether he meant "accented syllables" in the ordinary sense, or accents occurring at equal intervals of time, separating variable numbers of syllables.

(36) Is there any rhythm in Milton's verse: —

"Rocks, caves, lakes, fens, bogs, dens, and shades of death."

(37) "Southey's hexametric verse (in his *Vision of Judgment*), while having no claim to represent classic hexameter, is perfectly admissible as an English form of verse. It is simply a triple time six cadence line, with falling accent, and without rime."

(38) According to Saintsbury the amphibrach (⏑ – ⏑) and the pæon, especially the third pæon (⏑ ⏑ – ⏑), are peculiarly prose feet. He quotes the following among many other examples: —



| The spring of | his whole conduct | is fear |

This is "like advance and retreat, to gain momentum and final impetus of a battering ram." Analyze passages of first-class prose and see whether Saintsbury's dictum is correct.

(39) Deduce an æsthetic principle from Saintsbury's statement that, in the case of Middleton, "the thrust and parry of controversy and personal feeling infuse a rhythm of its own."

(40) Consider the various effects producible by rhythmic devices in prose. A molossus (_ _ _), three long syllables) is alleged to be impressive in Berkeley's: —

" All these advantages are produced from drunkenness in the

— — —

vulgar way | by strong beer |."

Find also examples of alternation of long and short clauses, of balance, of cumulation, of parallelism, and of step arrangement (*i.e.* lengthening of clauses in succession).

(41) "The law of association makes realistic suggestion inevitable wherever reference to things external is made in connection with music. . . . The public are almost ready to believe the scale of C major is interesting if they are told that it represents a rivulet, though the chances are that very few of them would care about the rivulet if they saw one." (Parry.)

(42) "Style never can possibly exist of itself. It is admirable when it fulfils its purpose, which is to convey ideas. . . . Overvaluation of style is a decisive indication of decadence."

(43) "The effect of the Teutonic instinct is to bring music into touch with realities, to express something which is human . . . not to leave the being merely in a pleasant state of indefinite exaltation by abstract beauty."

(44) "Every one notices the tremendous volume of tone in which recent composers take delight. But perhaps it is not noticed that the effect of almost overpowering sound is mainly produced by the ingenuity with which they reduce the sound almost to nothing in other parts of their compositions."

(45) "People talk of the richness of some modern works, and overlook the fact that the texture is made up of commonplace formulæ of scales and arpeggios which are apt to the instruments and say nothing to the mind; mere superficial splutters of pretended vivacity with no vitality in them."

(46) "In the early stages of (*e.g.* choral) music . . . there was nothing which stood out decisively from the context to lay hold of the mind . . . The music was all vague and indefinite."

(47) "Romanticism is . . . the recognition of the close relation of music to humanity."

(48) "The leading note" (te) is the least independent note in the scale, and leads naturally upwards to the tonic. Find examples from popular and base music in which this note is diverted to other uses (*i.e.*, in which it is made more independent of the tonic, the voice going to any point in the scale rather than to the latter). Find in particular instances of the employment of the tritone (te-fah) by good musicians and by composers of base music.

(49) "The fact that 'consecutive fifths' are not met with in any music which has any pretensions to decency is the reason why it was adopted by the purveyors of new tunes for music halls. . . . The result may fairly be called the 'music-hall cadence' consisting in most cases of a very stupid progression in which the tune and the bass move in parallels of fifths."

(50) "The appreciation which is the result of mere excitement is not truly artistic appreciation at all."

(51) "It is not in the competence of the very big public to encourage really first-rate men in any branch of art or literature."

(52) "It has often been observed that the finest works of art are only produced by those who have to experience hardship, pain, and difficulty."

(53) Consider and criticize the following passages from Mr. H. G. Wells: —

(*a*) "Then he became aware that the church tower frothed with his daughters."

(*b*) The "Soul." — "One might figure it, I suppose, as a preposterous jumble animated by a will; a floundering disconnectedness through which an old hump of impulse rises and thrusts unaccountably; a wild beast of purpose wallowing in a back eddy of mud and weeds and floating objects and creatures drowned."

(54) "Appreciation is largely a matter of imitative sympathy." (Cloudsley Brereton.)

(55) What æsthetic principles are exemplified in the following: —

"The passage, which the agent called the hall, was much broader and more commodious behind the staircase than in front, and she was able to banish out of sight of the chance visitor all that litter of hat stand and umbrella stand, letters, boxes arriving and parcels to post, . . . and often her father's well-worn and all too fatally comfortable house slippers . . . which had always offended her eye at home. . . . A good effect at first is half the victory of a well-done house." (H. G. Wells, *Marriage*, p. 230.)

(56) Deduce principles of appreciation from the following passages from Bernard Shaw: —

(*a*) "I have seen the suburban amateurs of the Shakespeare Reading Society, seated on the platform of a lecture hall, produce about sixty-six times as much effect by reading straight through *Much Ado About Nothing* as [Sir Henry] Irving with his expensively mounted and superlatively dull Lyceum version."

(*b*) "Effects . . . which great players produce at a dramatic climax by working up the scene, through sheer force of acting,

to the pitch at which, when the crucial moment comes, the effect makes itself, the artists' work being then over though the audience is persuaded that some stupendous magnetic explosion has taken place."

(*c*) "The actor who hurries reminds the spectators of the flight of time, which it is his business to make them forget."

(*d*) "Mozart, in rushing an operatic movement to a spirited conclusion, knew how to make it, when apparently already at its utmost, seem to bound forward by a sudden pianissimo and lightsome change of step, the speed and force of the execution being actually reduced instead of intensified by the change. [It is a mistake] to carry through a long crescendo of excitement by main force after beginning fortissimo."

(*e*) "There is nothing to be done with [such a dramatic situation] except prepare its effect by acting beforehand so as to make the situation live, and then let it do its own work."

(*f*) "In the play we had first the inevitable two servants gossiping about their employers' affairs . . . their real function being to bore the audience sufficiently to make the principals doubly welcome when they arrive."

(*g*) "It is just as impossible for a human being to study and perform a new part of any magnitude every day as to play Hamlet for a hundred consecutive nights." "The performers [in the hundred nights' run of Hamlet] had passed through the stage of acute mania, and were for the most part sleep walking in sort of dozed blank-verse dream."

(*h*) "Nine tenths of the charm of Chinatown lies in its novelty."

(*i*) "Cassius in the first act has a twaddling forty-line speech, base in its matter and mean in its measure, followed immediately by the magnificent torrent of rhetoric, the first burst of true Shakespearean music in the play, beginning,

> "'Why man he doth bestride the narrow world
> Like a Colossus.'

I failed to catch the slightest change of elevation or reënforcement of feeling when Mr. —— passed from one to the other. His tone throughout was dry; and it never varied."

(57) George Inness learned that "the best art does not consist in representing everything in sight but in discovering what are the salient and essential characteristics and in setting these down in a masterly summary." "Only he who has learned to put in can be successful in leaving out."

Illustrate these statements from the paintings of George Inness.

(58) "In nature it is not order but irregularity that prevails and yet this disorder presents appearances of unity of effect." The Japanese learned from it "a new kind of symmetry . . . the result of careful calculation which gratified the eye with a sense of unity, yet had the appearance of being the result of accident."

(59) "The value of elusiveness in a work of art was one of the great truths that Whistler's example teaches."

(60) The Landscape of Durand in the Lennox Collection, New York, is "too big in size and too extensive in subject to be embraced by a single vision."

(61) Edwin Abbey in his frieze at Boston Public Library has "ignored the function of a frieze, which is to counteract the various interruptions down below . . . by an effect above of continuity. . . . He has chopped it up." "Sargent in the lunette and soffit of the arch in the same building has associated the forms with a great deal of abstruse symbolism . . . so that people miss the decorative intention of the paintings and devote their studies to the printed key."

(62) Winslow Homer is the greatest American exponent of realism in painting. Compare him with Albert H. Thayer.

(63) Extract the maximum amount of meaning from George de Forest Brush's painting *The Sculptor and the King*.

(64) Show how art can interpret science by the parallel instance of Rembrandt's *School of Anatomy* and Thomas Eakins's *Dr. Gross' Surgical Clinic.*

(65) Find skillful and unskillful instances in Shakespeare of introductory speeches and introductory episodes, *i.e.*, speeches and episodes intended merely to give the play its setting.

(66) Consider Shakespeare's *Winter's Tale* from the standpoints of "unity of time," "unity of place," and "unity of action." Consider Ibsen's *Doll's House* from the same standpoints.

(67) Which of the three "unities" (time, place, and action) do you consider the most important? Give reasons for this based on æsthetic principles.

(68) Criticize or justify the presence of "subplots" in a drama, and also Milton's condemnation of "interweaving comic stuff with tragic sadness and gravity."

(69) Criticize or justify the length of Hugo's novel *Les Miserables.*

(70) "Nearly all the really great novelists of the world have been declared moralists." Illustrate or refute this statement.

(71) "The law of dramatic structure requires that there shall be a well-marked central interest [in a drama] to which all other interests are duly subordinated." Illustrate this principle from the drama, from painting, and from other arts.

(72) Compare the policy of recent dramatists like Ibsen, whose plays generally open just at the "beginning of the end," with Shakespeare's method of representing on the stage the actual antecedents of the final tragedy.

(73) Compare the novel with the drama as regards (1) subtlety, (2) vividness. Extend the comparison to the cinematograph.

(74) Consider this: "Some kind of conflict is the datum and very backbone of a dramatic story."[1] It has been alleged that

[1] Hudson, *Introduction to the Study of Literature.*

this statement does not apply to *Henry V* and *The Tempest*. Consider this also.

(75) Horace held that "things heard make a feebler impression than things seen." Is this true?

(76) "*Hamlet* is overloaded with matter which has little or no vital connection with the plot." Consider this.

(77) Criticize the *deus ex machina* device in ancient Greek dramas and its equivalent in modern dramas (*Love's Labour's Lost*, *Tartuffe*, etc.)

(78) Generally speaking, it is bad art to introduce important new motives or new characters late in a play. Criticize or justify (1) the conversions of Oliver and Proteus in *As You Like It* and *Two Gentlemen of Verona*, and (2) the introduction of Dr. Prell in *Flachsmann als Erzieher*.

(79) "The hills are shadows, and they flow
From form to form, and nothing stands;
They melt like mist, the solid lands,
Like clouds they shape themselves and go."
(Tennyson, *In Memoriam*.)

Is this "shadows" metaphor a tame or a bold one for (1) the ordinary man, (2) the geologist?

(80) "Prose fiction is the loosest form of literary art." Consider this, and contrast prose fiction with drama.

(81) "The feelings can never quite keep pace with the intellect; as a result of this, the poet is, in the average of cases, conservative." Give examples of poets and artists who are the reverse of "conservative" in (1) form, and (2) subject matter.

(82) "Scott's cumbrous and heavy introductory chapters are almost enough to deter the reader on the very threshold of his narrative." What æsthetic principle is here referred to by implication?

(83) "A poetry of revolt against moral ideas is a poetry of

revolt against *life;* a poetry of indifference towards moral ideas is a poetry of indifference towards *life.*" (Matthew Arnold.) Is there such a "poetry of revolt" as that here referred to?

(84) Matthew Arnold held that modern subjects were "too near . . . to form a sufficiently grand, detached, and self-sufficient object for a tragic poem." Consider this, and quote the opinions of a great musician on the same question.

(85) Johnson pointed out that Milton's blank verse seldom has two pure (*i.e.* quite regular) lines together. Is this an advantage or a disadvantage? Take the line,

"Thus at the shady lodge arrived, both stood,"

and consider in particular the last foot.

(86) "Ever since man has been man, all deep and sustained feeling has tended to express itself in rhythmical language, and the deeper the feeling, the more characteristic and decided the rhythm." (Mill.) Consider this.

(87) Consider the following two of Bacon's statements, namely, "that art is man added to nature" (*ars est homo additus naturæ*), and that the function of poetry is to lend "some shadow of satisfaction to the mind of man in those points wherein the nature of things doth deny it."

(88) Is it possible to enjoy the rhythm of a language which we do not understand?

(89) "The vague and shadowy doctrine [of "art for art's sake"] is . . . brought into contempt by the rank and standing of those who inculcate it; it is for the most part associated with minor poets and dilettante critics. The really great poets of the world have never taken any account of it." Mention any representatives of this doctrine.

(90) The following passage is taken from G. A. Smith's *Historical Geography of the Holy Land:*

"As the supports of a great oak run up above ground, so the gradual hills of Galilee rise from Esdraelon and the Phœnician coast, upon that tremendous northern mountain. It is not Lebanon, however, but the opposite range of Hermon, which dominates the view. Among his own roots Lebanon is out of sight; whereas that long glistening ridge that stands aloof always brings the eye back to itself."

What principle of æsthetics is illustrated here?

(91) What view of art is implied in the following quotations relative to late Greek sculpture: —

(*a*) The making of the statue of the *Luck of Antioch* (300 B.C.) "implied that none of the gods was near enough or real enough to be a protection to the city."

(*b*) "The 'golden age' of Greece had passed away . . . men looked to art to redress the balance, and called for the works which would wean them for a few moments from the dreary truths of existence. The well-known 'Boy strangling a goose' by Boëthus is a delightful work which . . . is an instance of this tendency."

(*c*) "The sculptor has attempted to crowd into his composition (the *Luck of Antioch*) more than sculpture can legitimately express and we see with misgiving the first signs of . . . conscious cleverness."

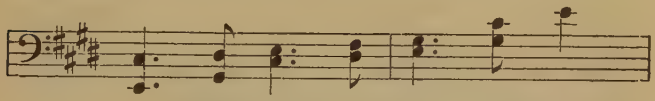
(*d*) The bronze head of a boxer (late fourth century) in which "the disheveled hair is represented with astonishing skill [as also] the depraved, brutalized type of face, with its flattened nose, battered and lowering brow . . . affords a sad contrast to the clear-cut beauty of the ideal citizen athlete of the days of Greek freedom. . . . The athletic training of the citizen ceased to have any relation to the needs of real life and athletics became a show and its exponents professional performers."

(*e*) "The emotions we experience [on looking at the *Laocoon*]

do not depend upon the sufferings of the priest of Neptune. Laocoon is mankind himself."

(*f*) Relative to the *Diadumenus* of Polyclitus and the *Apoxyomenus* of [the school of] Lysippus: "A physique that would serve the state in good stead at any moment was the essential to the youth who posed for the Diadumenus. Above all, there was no suggestion of training for a single event. The Apoxyomenus, on the contrary, rather recalls the system of our own day, in which particular muscle, rather than balanced strength, is the prime desideratum."

(92) "On the vast canvas of recorded history one half century has always stood out." What half century was that?

(93) What principle is involved in Wagner's use of the following phrase: —

Erda rising from below. (*The Rheingold.*)

(94) In a picture by Van Beers a fashionable woman has seated herself in a park on a bench large enough for two. Just above her is the statue of a man without a head but holding a flute as if to play. In Reynolds's *Portrait of Elliott* the British defender of Gibraltar is represented with a key and behind are seen cannon pointed downwards. Interpret and if you like justify this kind of art.

(95) "It was in song that the crowds on Wall St., New York, invariably expressed their first impressions during the American Civil War when receiving news from the army." "Later . . . the more excited the men were the more figurative their language . . . 'like this or that' . . . 'we must give them thunder and lightning.'" Suggest some æsthetic laws underlying these facts.

(96) Consider the position, in the arts, of (1) oratory, (2) landscape gardening. (Cf. Poe's *Domain of Arnheim*.)

(97) What is the common significance in music of clash of cymbals, rattle of kettle-drums, and shrill brass (cf. last act of *Don Giovanni*); of bass drums and the lower hollow sounds of wind or string instruments (cf. Siegfried's encounter with the dragon). Consider also the effect produced by dark blue and green in painting (cf. Doré's pictures illustrating Dante's *Inferno*), and also of yellow (or red) combined with black.

(98) It is claimed by Raymond that the sounds *au*, *ou*, *oi*, may be used to represent horror. Collect examples from poetry.

(99) The same writer says that roundness of form represents vital power, angularity mental power, length motive or enactive power. Consider this in connection with the human face and figure.

(100) Reynolds says that in a picture there may be three masses of light, but that one of these should be more prominent than the other two. What principle does this exemplify?

(101) "Where the lights and darks are in small portions and much divided the eye is disturbed and the mind rendered uneasy." (Long.) What principle is involved?

(102) "A dark picture with its single ray of relief, the stern picture with only one tender group of lines, the soft and calm picture with only one rock angle at its flank. . . . such compositions possess higher sublimity than those which are more mingled in their elements." (Ruskin.) What principle(s) are involved?

(103) "As is the case with all methods . . . *gradation* in art does not exist without its antithesis, which may be termed abruptness. By this is meant a sudden change from one theme, key, color, or outline to another." (Raymond.) Collect instances exemplifying this.

(104) Collect examples of rhythm in (1) the human body, (2) in nature.

(105) What principles is Baldwin enunciating when he says: —

"Wherever there is union of elements readily and easily brought about, wherever integration is effected without strain to the organ stimulated, at the same time that the elements preserve their individuality in a measure, we experience pleasure. . . . The essential thing is . . . does the attention . . . move easily? that is, is the psycho-physical process impeded or advanced?" (Appendix to Raymond's *Æsthetics*.)

(106) "Variety, even apart from unity, is pleasing." (Sir William Hamilton.) Epic art is "the illustrating of some great and general idea." (Blair.) In your studies of æsthetics investigate these two statements.

(107) What is the general effect in a picture of (*a*) curved lines, (*b*) straight lines, (*c*) horizontal straight lines, (*d*) vertical straight lines, (*e*) angular lines. Compare the Greek statues of Minerva with those of Venus.

(108) Warm colors cause an apartment to seem smaller and more cosy, the cold colors exactly the opposite. Can any reasons be suggested for this? (What is the effect of *distance* upon colors?)

(109) What kind of meter, if any, is exemplified in the following: —

(*a*) "Oh, it was pitiful!
Near a whole city full." (Hood.)

(*b*) "Burnt after them to the bottomless pit." (Milton.)

(*c*) "Rocks, caves, lakes, fens, bogs, dens, and shades of death." (Milton.)

(*d*) "Roses are in blossom and the rills are filled with watercresses."

(*e*) "There came to the shore a poor exile of Erin."

(110) "The essence of —— is regularity, and its ornament is variety." (Dr. Johnson.) Fill in the omitted word in any suitable way.

(111) Discuss the poetical devices employed in the following:

(*a*) "The moan of doves in immemorial elms
And murmuring of innumerable bees. (Tennyson.)

(*b*) "Deliberate valor breathed, firm and unmoved."
(Milton.)

(*c*) "To plunge in cataract shattering on high blocks."
(Tennyson.)

(*d*) "On the bald street breaks the blank day."
(Tennyson.)

(*e*) "So he with difficulty and labor hard
Moved on, with difficulty and labor he." (Milton.)

(112) "One of my students disliked a greenish color when she saw it as a greeny yellow, but liked it when she regarded it as a very faded brown-green, such as one sees often on autumn leaves. Another student, on hearing a chord, found it highly interesting and pleasing. Then it suddenly occurred to him that it was a discord, and immediately it appeared somewhat displeasing." (Valentine.) What principle is involved here?

(113) "Mental activity is pleasant in so far as it is successful." (Valentine.) Apply this to æsthetics.

(114) "The 'balance' we demand in a picture is no mere geometrical symmetry or equality of mass of the objects on either side, but . . . the more subtle influence of interest, and attention, and possibly of suggested movement . . . are predominant." (Valentine.) Give examples.

(115) Analyze the principles of criticism incarnated by Bernard Shaw in the four critics in the epilogue to *Fanny's First Play*.

(116) Compare the second with the eighth line or verse in the following lyric and criticize the alteration of the order of words.

"Du bist wie eine Blume
So hold und schön und rein;
Ich schau dich an, und Wehmut
Schleicht mir ins Herz hinein.

"Mir ist, als ob ich die Hände
Aufs Haupt dir legen sollt,
Betend, dass Gott dich erhalte
So rein und schön und hold." (Heine.)

(117) "Whoever compares the *Grant Testament* [of Villon] with Hugo's *Songs of the Streets and the Woods* will grant that the virtuosity of the modern master goes no further than Villon's in varying the speed and shifting the pauses. He knew also the need of varying the pace of thought, the value of alternate leisureliness and density." (Eccles.) Comment.

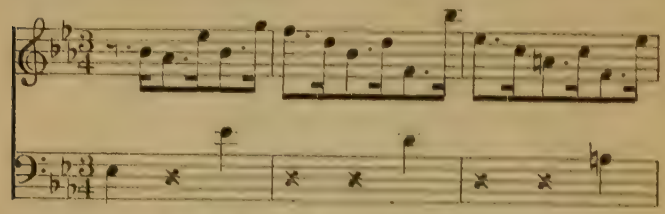
(118) Express an opinion on the striking simile in the sonnet *Le dernier Océan* of Jean Richepin. The earth is represented as gradually drying up: —

"Puis viendra l'heure où vieille, édentée et sans crins,
Elle n'en aura plus qu'un haillon sur les reins,
Un lambeau d'Ocean, lourd, gras, frangé de crasse;
Et dans le sale ourlet de ce pagne visqueux
Grouilleront les derniers survivants de ma race
Comme des pous collés à la loque d'un gueux."

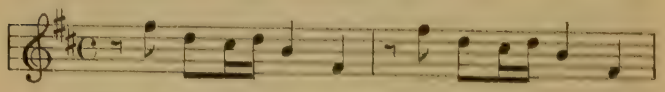
(119) What is the meaning and the value of the reference to "galleys" in the sonnet of Heredia entitled *Antoine et Cléopâtre?* The sonnet ends thus: —

"Et sur elle courbé, l'ardent Imperator
Vit dans ses larges yeux étoilés de points d'or
Toute une mer immense ou fuyaient des galères."

(120) Discuss the legitimacy or otherwise of making music imitate, directly or by suggestion, things in nature: *e.g.*, frogs, in Handel's *Israel in Egypt:* —

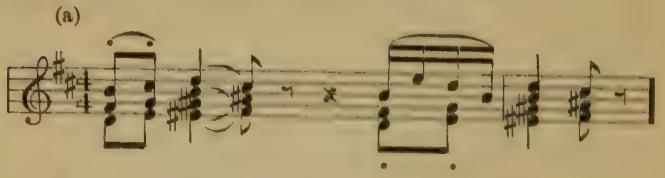


or the lapping of water on the crags, as in the *Hebrides* overture of Mendelssohn: —

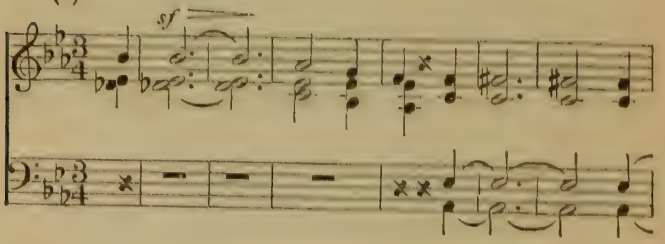


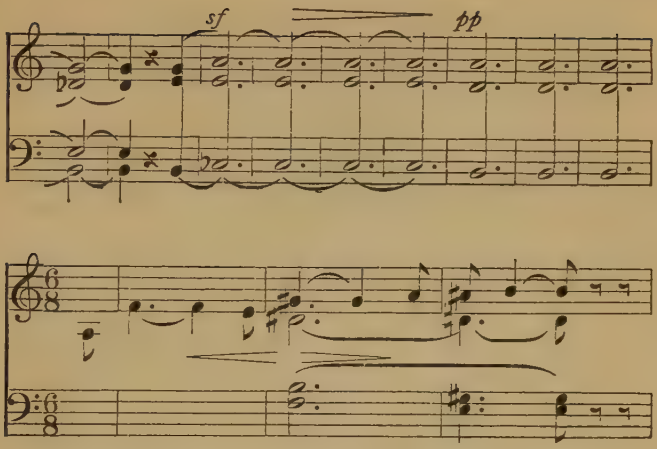
(121) What effects or emotions are suggested to you by the three following phrases from well-known works: —

(a)



(b)





(122) Discuss E. A. Poe's contention that as poetic excitement does not last longer than half an hour, poems should be short. Consider also the length of musical pieces (*e.g.* symphonies) and the desirable length of lessons in appreciation.

(123) Read up E. A. Poe's views on the function of poetry and his explanation of the structure of *The Raven*. Consider in particular these statements of his: —

(*a*) "It is the business of the poet so to construct his line that the intention must be caught *at once*."

(*b*) "Men have confined rhyme to the ends of lines . . . when its effect is even better applicable elsewhere."

(*c*) "In most cases where a line is spoken of as 'forcible' the force may be referred to directness of expression. . . . In short, as regards verbal construction, the *more prosaic* a poetical style is, the better."

(124) Is there any chance of "distraction" arising here and injuring the effect?

"How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal grace. . . ."
(E. B. Browning. *Sonnets from the Portuguese.*)

(125) William Norris said that we should never allow anything in a house that is not either beautiful or useful. Consider.

APPENDIX B

BIBLIOGRAPHY

THERE is very little literature dealing with the pedagogics of appreciation, though various practical hints will be found scattered through books on school methods. (Reference has been made in Chapter XV to a few works that deserve mention and study.) The numerous excellent books dealing with the appreciation and interpretation of literature, music, pictures, and statuary are written for adults and do not take into consideration the needs of juveniles or adolescents collected in classes.

Among books that have become "classic" expositions of literary and artistic questions may be mentioned Edgar Allan Poe's discussions on poetical principles, Ruskin's *Sesame and Lilies* (fine analysis of Milton's *Lycidas*), the essays of Sainte-Beuve, Matthew Arnold, and Carlyle and all of Ruskin's works on painting (always stimulating though often needing revision).

Stobart's companion works, *The Glory that was Greece* and *The Grandeur that was Rome*, are splendid historical expositions of the progress of art and its relation to human life.

The various official guidebooks to the museums and art galleries of the world contain useful information but are sometimes less helpful than unofficial guides.

A book that has had an enormous vogue is Reinach's *Apollo* (Heinemann), which contains an enormous number of small reproductions, of great pictures and statues and a reliable discussion of the progress of art throughout the ages.

Mr. Bernard Shaw's excursions into questions of art are stimulating in the extreme; he is the most notable contemporary opponent of the "art for art's sake" doctrine. *The Sanity of Art* is a reply to Max Nordau's claim that geniuses are mad; his *Perfect Wagnerite* is an exposition of Wagner's ideas and musical methods; his *Dramatic Opinions and Essays* are topical and diffuse, but contain many fine and helpful passages, including some of his famous attacks (?) on Shakespeare.

The London County Council Memorandum referred to in Chapter XIII deals mainly with "appreciations" and "perspectives," the latter being closely related to the former.

The following is a very imperfect list of other books dealing with appreciation or contributory to it.

Pictures

The Story of American Painting. By C. H. Caffin. (London, Hodder and Stoughton.) With nearly 150 reproductions of pictures.

A Textbook of the History of Painting. By John C. Van Dyke. (Longmans.) Comprehensive. A fair number of reproductions. Strong on American pictures.

How to Look at Pictures. By R. C. Witt. (Bell and Sons, London.) Well illustrated.

How to Study Pictures. By C. H. Caffin. (Hodder and Stoughton, London.) Strong on recent as well as ancient schools.

The English School of Painting. By E. Chesneau. (London and New York, Cassell.)

Pre-Raphaelitism and the Pre-Raphaelite Brotherhood. By W. Holman Hunt. (London and New York, Macmillan.) Written by the leader of the Pre-Raphaelites.

Pictorial Composition. By H. R. POORE. (New York, The Baker and Taylor Co.) Discusses the various principles (of "balance," etc.) and illustrates them largely from American sources.

Art Museums and Schools. By STOCKTON AXSON, KENYON COX, G. STANLEY HALL, and OLIVER S. TONKS. (New York, Charles Scribner's Sons.) Four lectures dealing with the relation of Art Museums to the teaching of English, Art, History, and the Classics.

Memorials of Sir Edward Burne-Jones. By G. BURNE-JONES. (Macmillan.) Remarkable letters showing the intimate life of this great artist.

A Handbook of Greek Sculpture. By E. A. GARDNER. (Macmillan.) An outline distinguishing the different schools and periods and typical instances showing development of each. Liberally illustrated.

Principles of Greek Art. By PERCY GARDNER. (Macmillan.) This work sets forth the principles and deals with all important phases and products of Greek Art. Carefully illustrated.

Renaissance and Modern Art. By W. H. GOODYEAR. (Macmillan.) An appreciation of the art of our own time and country. Reproductions of typical works by American artists.

Roman and Mediæval Art. By W. H. GOODYEAR. (Macmillan.) An excellent introduction to the history of the art of Western Europe. Half-tone illustrations.

Considerations on Painting. By JOHN LAFARGE. (Macmillan.) This volume consists of lectures given in the year 1893 at the Metropolitan Museum of Art.

Message of Greek Art. By H. H. POWERS. (Macmillan.) An attempt to interpret, through their Art, the Greek personality, ideals, and experiences.

History of American Sculpture. By LORADO TAFT. (Macmillan.) A history of American art from 1725 to the work of our still-living great men. Illustrated.

SCULPTURE

Greek Art and National Life. By KAINES SMITH. (London, Nisbet.)

A History of Sculpture. By E. H. SHORT. (London, Heinemann.) Both of these books are strong on the human side of the subject and strive to show the relation between art and life. Short's book brings the subject down to present-day movements.

One Hundred Masterpieces of Sculpture. By G. F. HILL. (London, Methuen.) Every "masterpiece" is shown in clear reproduction and the letter press links them together.

A Text-book of the History of Sculpture. By A. MARQUARD and A. L. FROTHINGHAM. (London and New York, Longman's.) Strong on American sculpture.

MUSIC

How to Appreciate Music. By GUSTAV KOBBÉ. (London, Sisley's.) A good popular account of what to expect and listen for in orchestral music.

How to Listen to Music. By H. E. KREHBIEL. (London, Murray.)

What is Good Music? By W. J. HENDERSON. (London, Murray.)

Beethoven and His Nine Symphonies. By SIR G. GROVE. (New York, The H. W. Gray Co.)

Music and Its Appreciation. By STEWART MACPHERSON. (New York, G. Schirmer.) Plenty of musical illustrations with exposition by one of the leaders of the appreciation movement in England.

Dictionary of Music and Musicians. (5 vols.) By Sir G. Grove. (Macmillan.) The most authoritative musical reference work of the day and intended for the general reader as much as for the musician.

A Book of Operas. By H. E. Krehbiel. (Macmillan.) This work is a study of the source, conception, history, musical structure, and significance of each opera, with biographical references to the composer and various singers who have figured in the cast.

From Grieg to Brahms. By Daniel G. Mason. (Macmillan.) A critical introduction to the appreciation of music, with a study of the personality and work of six recent composers. An epilogue is devoted to a study of the philosophy of musical appreciation. Illustrated.

The Romantic Composers. By Daniel G. Mason. (Macmillan.) This book is a storehouse of facts dealing with the inner lives of the old composers, describing the influence of their environments on their compositions. An introductory chapter on the romantic school, as distinguished from the classical, is included, together with a series of monographs on the composers.

Modern Music and Musicians. By R. A. Streatfield. (Macmillan.) A book of studies of the great masters, musical, critical, and æsthetic in its character, rather than biographical.

Literature

The Short Story. By E. M. Albright. (Macmillan.) This book sets forth certain acknowledged principles and standards drawn from an analysis of the work of masters, and illustrates how these principles are exemplified in their stories.

American Literature. By K. L. Bates. (Macmillan.) An

outline of American literary progress designed especially to show how essentially American literature has been the product of American national life.

The Interpretation of Literature. By WILLIAM H. CRAWSHAW. (Macmillan.) Illuminating discussions of the relations of literature to life, the history of literature, its division into classes, definition of literary terms.

Literary Interpretation of Life. By WILLIAM H. CRAWSHAW. (Macmillan.) A comprehensive treatment of the principles involved in literary interpretation with practical suggestions which will give the reader the power to enjoy and appreciate more intelligently the best in literature.

Studies and Appreciations. By L. E. GATES. (Macmillan.) The author's aim is primarily not to explain and not to judge or dogmatize, but to enjoy; to realize the manifold charm the work of art has gathered into itself from all sources, and to interpret this charm imaginatively to the men of his own day and generation.

Backgrounds of Literature. By HAMILTON W. MABIE. (Macmillan.) A valuable collection of autobiographies, with charming description of environment.

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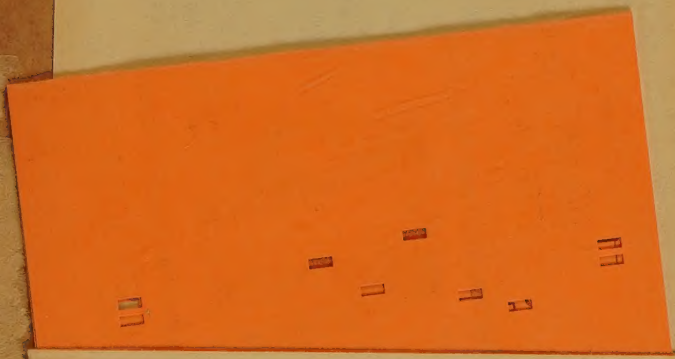

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